



# THE SKETCH IN COLOR

ROBERT S. OLIVER

DEDICATED TO ALL OF MY STUDENTS, PAST AND PRESENT  
AND  
TO ALL OF MY ARTIST FRIENDS

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1

# INTRODUCTION



FOR MANY YEARS I HAVE ENJOYED SKETCHING. THIS ENJOYMENT WAS MAGNIFIED WITH THE ADDITION OF FELT PENS, FELT MARKERS AND COLORED PENCILS. ADDING WATERCOLOR TO ALL OF THESE INCREASED THE ENJOYMENT AND INTRIGUE EVEN FURTHER. IT IS THIS DISCOVERY THAT I WISH TO SHARE IN THIS BOOK. BY ILLUSTRATING THE COMBINED USE OF MANY DIFFERENT SKETCHING PENS WITH PENCILS, MARKERS AND WATERCOLOR MEDIUMS, IT IS HOPED THAT IT WILL SUGGEST NEW DIRECTIONS.

NONE OF THESE SKETCHING TOOLS AND MEDIUMS IS SO BULKY AND INCONVENIENT THAT THEY CAN'T BE CARRIED IN THE FIELD WITH EASE. THE POSSIBILITIES IN SKETCHING WILL BE EXPANDED FURTHER BY ADDING AN ENLARGED ASSORTMENT TO THE STUDIO SUPPLY.

CERTAIN DRAWING FUNDAMENTALS SUCH AS PERSPECTIVE, COMPOSITION, TONES, TEXTURES, SHADES AND SHADOWS ARE PRESENTED IN BRIEF FORM TO SERVE AS A REVIEW OR REMINDER.

THE SKETCHES USED IN THIS BOOK WERE DONE ON LOCATION FOR THE MOST PART WITH COLOR USUALLY ADDED ON THE SPOT. ALL OF THE REPRODUCTIONS ARE ACTUAL SIZE.

FINALLY, IT IS HOPED THAT THIS BOOK WILL OPEN A DOOR TO SKETCHING THAT HAS BEEN UNLOCKED BY THE ADVENT OF SO MANY NEW PRODUCTS IN THE GRAPHIC ARTS FIELD.



2

MATERIALS  
AND  
EQUIPEMENT





THERE ARE A WIDE VARIETY OF MATERIALS USED FOR SKETCHING. EACH INDIVIDUAL WILL NARROW THE QUANTITY AS THEIR PERSONAL PREFERENCE DICTATES. ANOTHER LIMITING FACTOR WILL BE THE QUANTITY THAT CAN BE TAKEN INTO THE FIELD. THE LIST THAT FOLLOWS COVERS AN ADEQUATE AND EFFECTIVE VARIETY OF SKETCHING EQUIPMENT WITHOUT IT BEING BURDENSOME.

1. PENS
2. PENCILS
3. PENCIL SHARPENER AND SAND PAPER PAD
4. MARKERS
5. WATERCOLORS
6. SKETCH BOOKS
7. RADIO, CAMERA AND BINOCULARS
8. CARRYING CASE

## PENS

PENS THAT CARRY THEIR OWN INK SUPPLY ARE VERY CONVENIENT TO USE AND CARRY AROUND. THESE PENS HAVE METAL POINTS RANGING FROM A SOFT, PLIABLE SKETCH PEN THROUGH THE RIGID TIP OF A FOUNTAIN PEN TO THE UNYIELDING POINT OF A TECHNICAL DRAFTING AND BALL POINT PEN.

OTHER PENS IN THE SELF-CONTAINED INK SUPPLY CATEGORY ARE THE VERY POPULAR AND VERSATILE FELT AND FIBER TIP PENS. THESE ARE INEXPENSIVE. SOME INKS USED IN THE PENS ARE PERMANENT AND COLORED, BUT IN SOME CASES THE INKS ARE WATER SOLUBLE AND CAN BLEED WHEN USING WATERCOLOR PAINTS.

OF THE PENS THAT MUST BE DIPPED IN AN OUTSIDE INK SUPPLY, THE MOST POPULAR ARE THOSE OF THE QUILL TYPE POINT AND SPEED-BALL POINT. BOTH POINT TYPES COME IN A VARIETY OF SIZES. THE INK SUPPLY IS AVAILABLE IN BLACK AND COLORS.

## PENCILS

THE BEST BLACK PENCILS FOR SKETCHING ARE THOSE CONTAINING GRAPHITE LEADS. THESE ARE PREFERRED OVER CARBON LEADS BECAUSE THEY SMUDGE THE LEAST AND NEED NO FIXATIVE. THEY ARE AVAILABLE FROM VERY HARD TO VERY SOFT. THERE ARE MECHANICAL DRAFTING PENCILS THAT HAVE REMOVABLE LEADS THAT CAN GREATLY REDUCE THE BULK OF CARRYING TOO MANY PENCILS IN THE FIELD. THE LEADS ARE VERY EASY TO KEEP POINTED WITH A SANDPAPER PAD. THEY COME IN MANY GRADES AND COLORS. FINALLY, THE BLACK PENCIL IN A COLORED PENCIL SET PROVIDES A DIFFERENT TEXTURE AND OFTEN A BLACKER BLACK THAN THAT ACHIEVED WITH GRAPHITE LEADS.

THERE ARE A NUMBER OF COLORED PENCIL MAKES FOR SKETCHING THAT ARE DISTINGUISHED BY THE TEXTURE OF THEIR LEADS AND THE WATER SOLUBLE FEATURE OF SOME MAKES.

## MARKERS

MARKERS HAVE A SELF-CONTAINED

INK SUPPLY AND ARE EQUIPPED WITH SEVERAL POINT SIZES AND SHAPES. THE PENS COME IN A LARGE ASSORTMENT OF COLORS, GREYS, AND BLACK. THOSE TAKEN INTO THE FIELD SHOULD BE WELL CHOSEN AND FEW IN NUMBER. TOO MANY TOOLS CAN BE VERY CUMBERSOME.

## WATERCOLORS

ONE OF THE MOST SUCCESSFUL TRANSPARENT WATERCOLOR KITS FOR SKETCHING IS A SMALL TWELVE PAN PLASTIC SET WITH A SMALL QUALITY BRUSH MARKETED BY WINSOR AND NEWTON COMPANY. IF THE COLORS PROVIDED WITH THE KIT ARE NOT TO YOUR LIKING, THEY CAN BE REPLACED BY TUBE COLORS OF YOUR OWN CHOICE.

OPAQUE COLORS ARE USUALLY IN TUBES AND SHOULD BE SQUEEZED OUT AS NEEDED ON A SMALL PLASTIC PALLETTE AT THE TIME THAT THEY ARE USED.

A SMALL PLASTIC BOTTLE OF WATER IS ESSENTIAL WITH BOTH MEDIUMS.



## SKETCH BOOKS

A GOOD QUALITY PAPER SHOULD BE USED FOR SKETCHING. THERE ARE MANY OF THESE ON THE MARKET, BOUND IN A VARIETY OF SIZES AND PROVIDING MANY SURFACES. PAPERS MAY VARY FROM A HARD SURFACE OF BRISTOL BOARD TO A VERY ABSORBANT SURFACE OF SUMI PAPER. EACH WILL PROVIDE A DIFFERENT EXPERIENCE AND EFFECT WHEN USED WITH EACH SKETCHING TOOL. PORTABILITY FOR FIELD SKETCHING IS IMPORTANT SO KEEP THE SIZE AND QUANTITY REASONABLE. MOST PAPERS CAN BE USED WITH MARKERS AND WATERCOLORS. SOME ARE ESPECIALLY FABRICATED FOR USE WITH EACH MEDIUM.

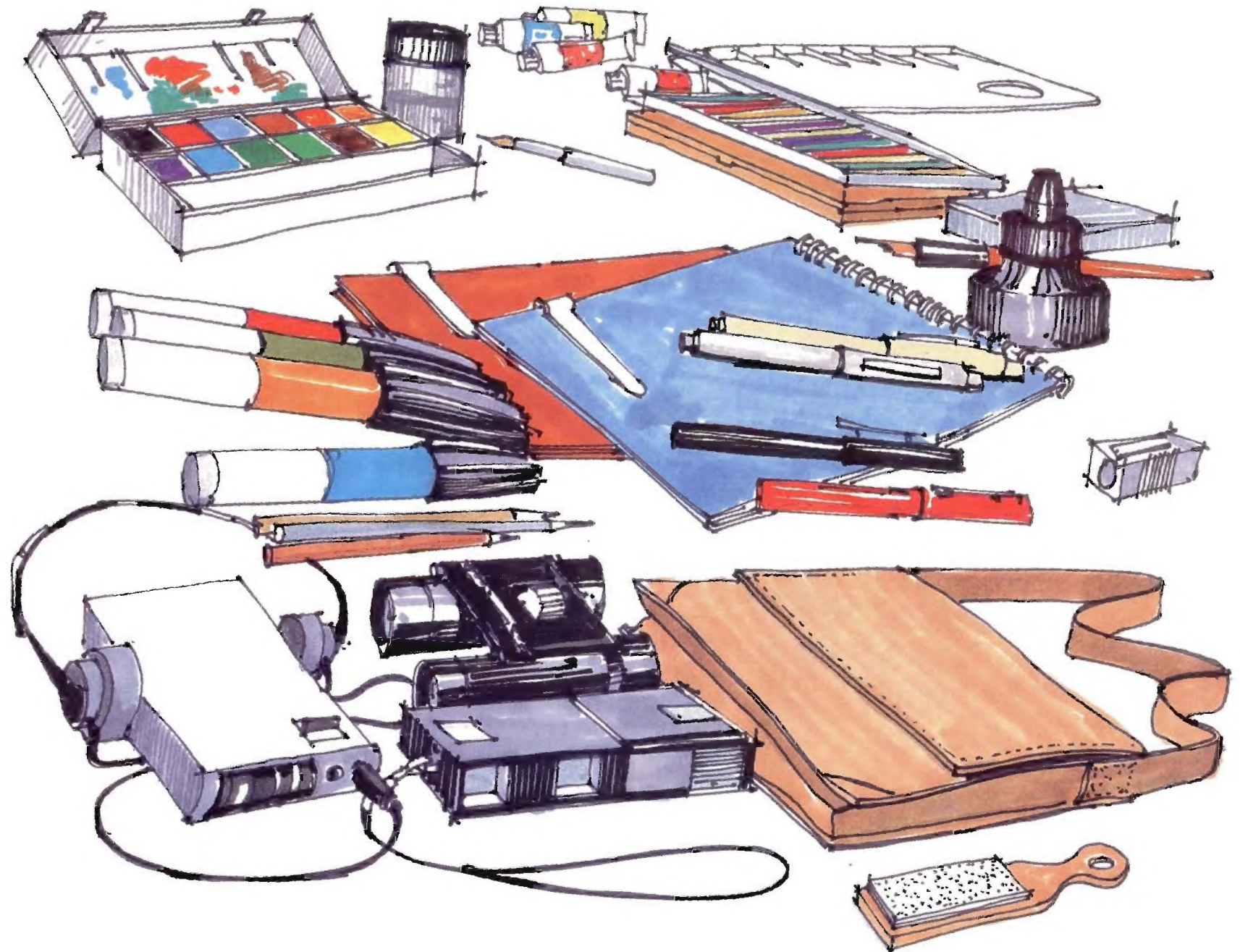
## RADIO, CAMERA AND BINOCULAR

THESE ARE NOT ESSENTIAL BUT CAN BE USEFUL AT TIMES. THE CAMERA IS HANDY FOR BRINGING BACK SUBJECT MATTER FOR USE IN LATER DRAWINGS OR SKETCHES. THE BINOCULAR ALLOWS EXAMINATION OF DETAIL WITHOUT HAVING TO GET UP AND MOVE IN CLOSER. THE RADIO IS FOR FUN.





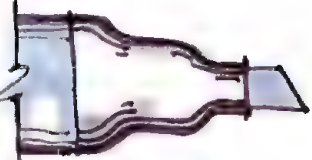

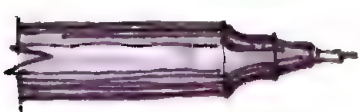

## CARRYING CASE

THIS CAN TAKE ANY FORM AS LONG AS IT CONVENIENTLY HOLDS SKETCH BOOKS AND OTHER EQUIPMENT. ONE THAT HAS A SHOULDER STRAP MAKES IT POSSIBLE TO SKETCH WITHOUT HAVING TO SET IT DOWN.

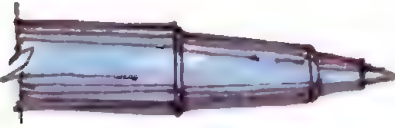

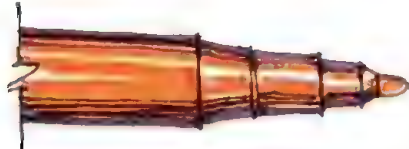













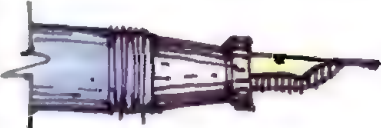







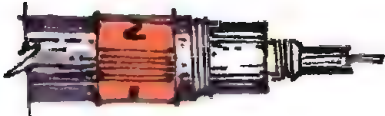



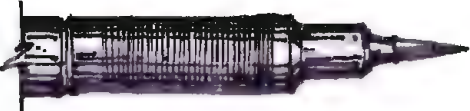







 <p>LARGE BARREL ULTRA FINE TIP</p>		<p>GOOD FOR SKETCHING • TENDS TO BLEED • USE ON MARKER PAPER • AVAILABLE IN BLACK AND A VARIETY OF COLORS</p>	<p>PAGES</p> <p>15 18 32 38 47 65 75 92</p>
 <p>LARGE BARREL MEDIUM TIP</p>		<p>VERSATILE BULLET SHAPED TIP. GOOD FOR LARGER SCALE SKETCHES AND COLOR RENDERINGS OF FINE LINE SKETCHES • OFFERS A VARIETY OF LINE WIDTHS BY USING VARIABLE PRESSURE. • AVAILABLE IN BLACK GREY, AND COLOR</p>	<p>48 76 106</p>
 <p>LARGE BARREL BROAD TIP</p>		<p>HAS SAME CHARACTERISTICS AS THE POINTED TIP BUT PROVIDES BROAD STROKES AS WELL AS THIN STROKES • ROTATING TIP GIVES A STROKE AND LINE VARIETY AVAILABLE IN BLACK, GREY AND WIDE VARIETY OF COLORS</p>	<p>49 77 94</p>
 <p>SMALL BARREL ULTRA FINE TIP</p>		<p>FELT OR NYLON TIP • GOOD FOR SKETCHING • TOO MUCH HEAVY PRESSURE MAKES POINT MUSHY BEFORE INK SUPPLY IS EXHAUSTED. INKS ARE AVAILABLE IN COLOR • INKS ARE WATER SOLUBLE AND PERMANENT</p>	<p>6 21 26 50 51 66 78 79 95 115 117</p>

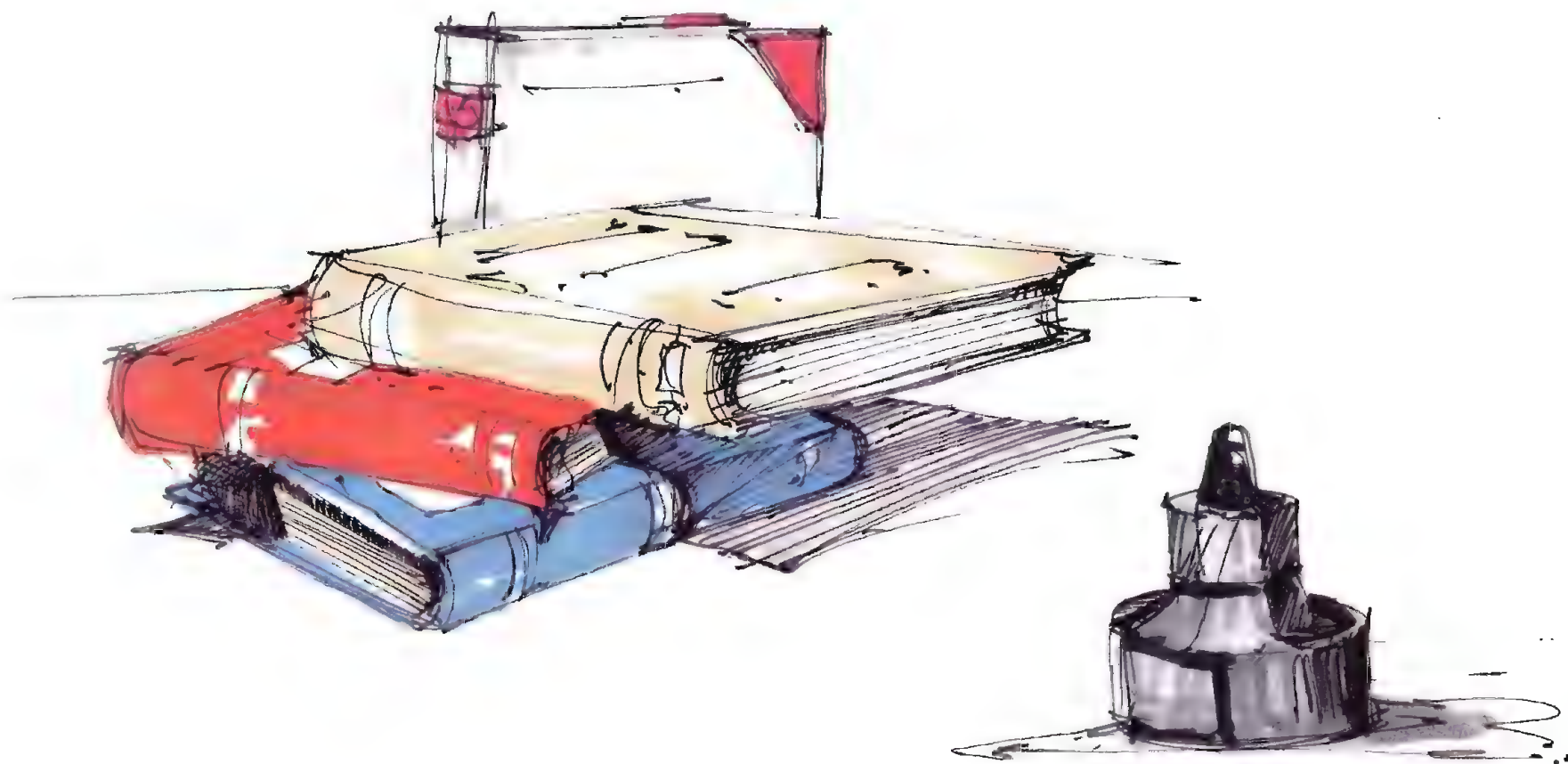


 <p>SMALL BARREL MEDIUM TIP</p>		<p>GOOD FOR SKETCHING. PROVIDES THICKER LINES. AVAILABLE IN BLACK, GREY AND LIMITED COLORED INKS</p>	<p>PAGES 52 67 80 89 93 96 113</p>
 <p>SMALL BARREL LARGE TIP</p>		<p>SAME CHARACTERISTICS AS THE MEDIUM TIP</p>	<p>16 53 68 81 90 97 98</p>
 <p>MEDIUM BARREL EXTRA LARGE TIP</p>		<p>BARREL CARRIES A LIQUID INK SUPPLY. REFILLING CAN BE MESSY. DIFFERENT SHAPED CHANGEABLE TIPS. TIPS CAN BE USED WET OR RELATIVELY DRY. A VERY VERSATILE PEN</p>	<p>118</p>
 <p>SMALL BARREL WEDGE TIP</p>		<p>WEDGE SHAPED FOINT PROVIDES A VARIABLE LINE WIDTH WHEN ROTATED. NORMALLY USED IN CALLIGRAPHIC WRITING. CAN BE USED IN SKETCHING AS WELL</p>	<p>54 69 82 99 114 142 143</p>
 <p>SMALL BARREL NYLON OR FIBER TIP</p>		<p>MAKES A FINE, UNIFORM LINE. THE POINT IS CONSISTANT AND DOESN'T FLATTEN WITH USE OR PRESSURE</p>	<p>4 17 57</p>

 <p>SMALL BARREL BALL POINT TIP</p>		<p>MAKES A FINE, UNIFORM LINE - THE POINT IS SOLID AND DOESN'T DETERIORATE WITH USE</p>	<p>PAGES</p> <p>5 19 27</p>
 <p>MEDIUM BARREL FLEXIBLE PEN POINT</p>		<p>HAS THE SAME CHARACTERISTICS AS A FOUNTAIN PEN. POINT IS SOFTER AND ACTS MUCH LIKE A QUILL PEN POINT. USES INDIA INK. MUST BE USED AND CLEANED FREQUENTLY FOR EASY USE.</p>	<p>58 85 102 108</p>
 <p>MEDIUM BARREL RIGID PEN POINT</p>		<p>GIVES A UNIFORM LINE. INK IS WATER SOLUBLE. ALWAYS FLOWS WHEN NEEDED REGARDLESS OF INTERMITTANT USE</p>	<p>59 86 103 139</p>
 <p>SMALL BARREL FLEXIBLE PEN POINT</p>		<p>ACTS LIKE A SKETCH PEN. MUST BE DIPPED IN AN INK RESERVOIR. VARIETY OF INTERCHANGEABLE PEN POINTS AVAILABLE</p>	<p>56 84 101</p>
 <p>SMALL BARREL FLEXIBLE PEN POINT</p>		<p>PEN MUST BE FILLED FROM INK RESERVOIR. A VARIETY OF POINTS ARE AVAILABLE FROM FINE TO VERY BROAD. HOLDS MORE INK THAN A QUILL POINT</p>	<p>60 87 104 109</p>

 <p>MEDIUM BARREL RIGID PEN POINT</p>		<p>CONTAINS A WATERPROOF INK RESERVOIR. SOMETIMES CLOGS IF NOT IN CONTINUOUS USE. MUST BE HELD NEAR VERTICAL FOR DRAWING AND PROPER INK FLOW. HAS A VARIETY OF POINT SIZES PROVIDING FOR VARIOUS LINE WIDTHS</p>	<p>PAGES</p> <p>55 83 100 107</p>
 <p>SMALL BARREL FLEXIBLE BRUSH TIP</p>		<p>COMES IN VARIOUS SIZES. TAKES SOME DEGREE OF SKILL TO USE PROPERLY. USED FOR SKETCHES AS WELL AS LAYING IN WASHES</p>	<p>61 63 70 88 105 110</p>
 <p>MEDIUM BARREL FLEXIBLE BRUSH TIP</p>		<p>HAS BUILT IN INK RESERVOIR. OFTEN DRIES OUT WITH LACK OF CONTINUED USE. COMES IN BLACK AND A LIMITED COLOR RANGE</p>	<p>71</p>
 <p>SMALL BARREL RIGID POINT</p>		<p>WOOD PENCIL. AVAILABLE IN VARIOUS COLORS AND TYPES OF MEDIA SUCH AS CARBON, GRAPHITE, CHARCOAL, WAXED BASED, PASTEL AND OTHER CONSISTANCIES</p>	<p>31 45 62 91 111 113 114 115</p>
 <p>SMALL BARREL ADJUSTABLE POINT</p>		<p>HAS ADJUSTABLE LEAD EXPOSURE. CAN USE A VARIETY OF LEAD TYPES INCLUDING BLACK AND COLOR.</p>	<p>113</p>





FINE TIP FELT PEN AND COLORED MARKER

# 3

## SKETCHING POINTERS



IN ALL SKETCHES THERE ARE UNDERLYING PRINCIPLES IN DRAWING THAT SHOULD BE UNDERSTOOD TO MAKE THEM AS EFFECTIVE AS POSSIBLE. THE FOLLOWING MAJOR POINTS ARE COVERED IN THE SUCCEEDING PAGES:

- A. THE CONSTRUCTION OF A SKETCH
- B. PERSPECTIVE AND OTHER DEVICES USED TO ACHIEVE A THREE DIMENSIONAL APPEARANCE
- C. TONES, TEXTURES, SHADES AND SHADOWS
- D. COMPOSITION

THESE POINTS ARE INTENDED AS REMINDERS AND ARE FAR FROM BEING DEFINITIVE.

ONE OF THE MOST IMPORTANT ASPECTS OF A GOOD SKETCH IS THE ARTIST'S ABILITY TO CAPTURE THE PROPER PROPORTION OF THE SUBJECT. THIS CAN ONLY BE ACCOMPLISHED THROUGH MANY HOURS OF TRAINING THE EYE TO SEE AND THE HAND TO RECORD WITH CONSTANT VERIFICATION AND CORRECTION UNTIL IT BECOMES INSTINCTIVE.

HAVING MASTERED THE PRINCIPLES INVOLVED IN THESE CATEGORIES THERE IS THE OPTION TO USE CREATIVE LICENSE TO MODIFY IN ORDER TO CREATE A PERSONAL STYLE IN SKETCHING. THIS IS THE EXCITEMENT AND REWARD IN SKETCHING.







dir

ITALIAN HILLTOWN

# TONES

# TEXTURES

# SHADES

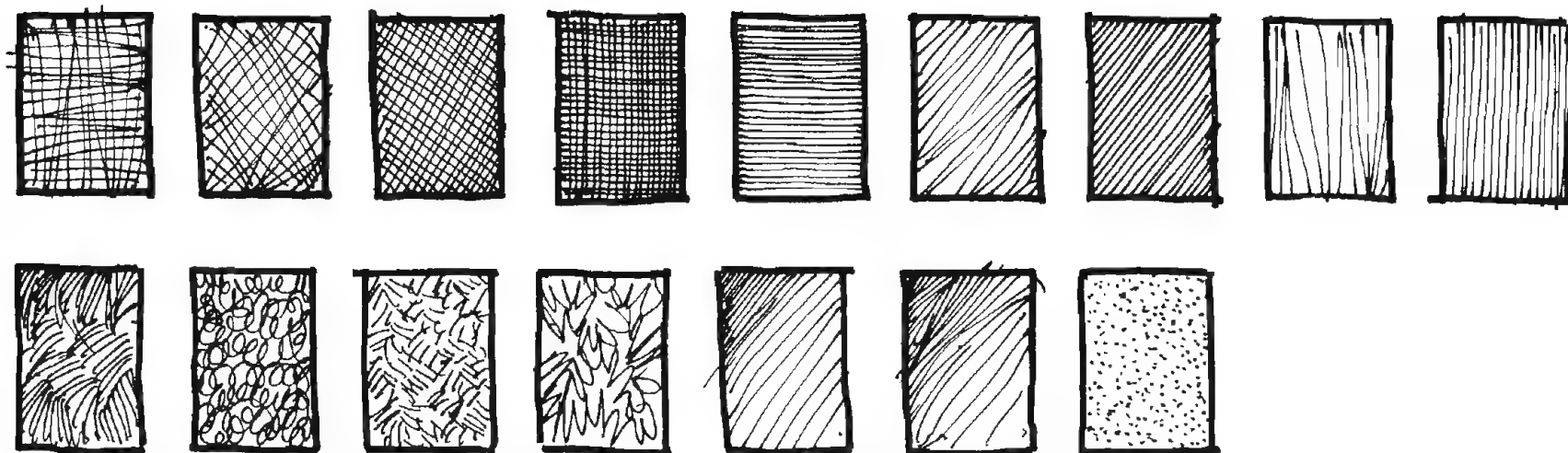
# AND

# SHADOWS

THE SINGLE LINE SKETCH CAN BE AN END IN ITSELF. HOWEVER, BY ADDING TEXTURES, TONES, SHADES AND SHADOWS THE THREE DIMENSIONAL EFFECT CAN BE CONSIDERABLY ENHANCED. THESE QUALITIES ARE USUALLY ACCOMPLISHED THROUGH A VARIETY OF STROKE TECHNIQUES OF THE PEN AND PENCIL. THESE SAME EFFECTS CAN BE ACHIEVED USING VALUE CHANGES IN THE APPLIED COLORS.

IN THE PAGES TO FOLLOW VARIOUS TECHNIQUES WILL BE ILLUSTRATED TO FURTHER CREATE THE THREE DIMENSIONAL ILLUSION IN THE SKETCH.

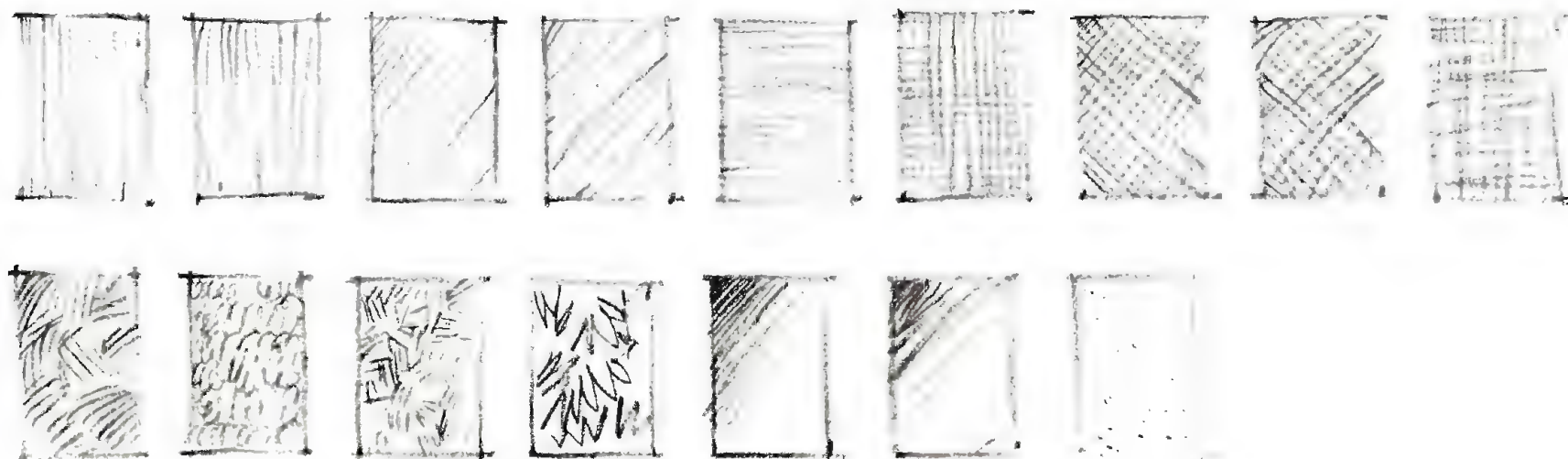




PEN

A SAMPLING OF VARIOUS STROKES WITH PEN AND PENCIL TO ACHIEVE TONAL AND TEXTURED AREAS IN A SKETCH

PENCIL





- A DEMONSTRATION OF VARIOUS STROKES TO DEPICT TEXTURES, MATERIALS AND TONAL AREAS

VERTICAL STROKES  
WITH DIAGONAL STROKES  
TO DARKEN THE AREA



VERTICAL STROKES USED  
TO GIVE TONE TO THE  
BRICK SURFACE



HORIZONTAL STROKES  
USED TO DEPICT  
BRICK COURSING



HORIZONTAL  
CRISS-CROSS  
STROKES DE-  
PICT SCREEN-  
ING ON PORCH



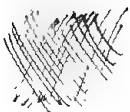
IRREGULAR STROKES  
ARE FOR IRREG-  
ULAR TEXTURED  
AREAS



HORIZONTAL  
STROKES FOR  
HORIZONTAL  
SOFFIT SUR-  
FACES

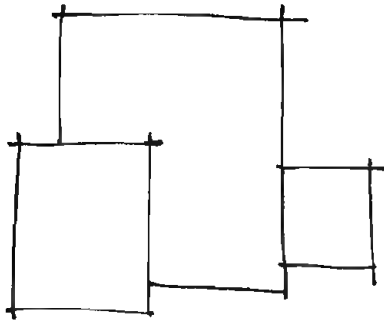


CRISS-CROSSING STROKES  
TO GIVE TONE AND TEXTURE  
TO THE FENCE



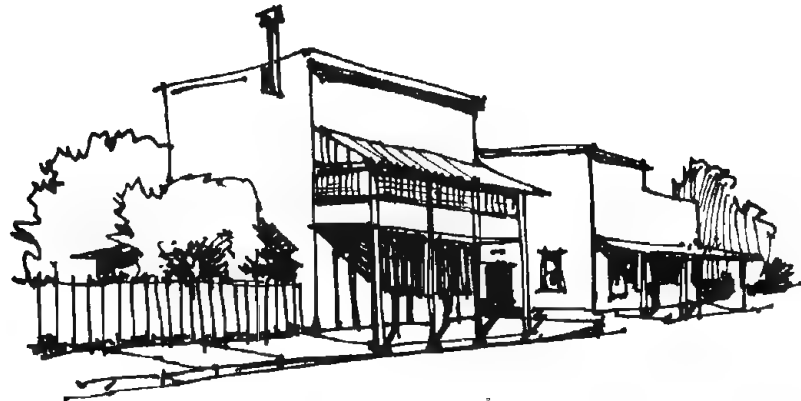
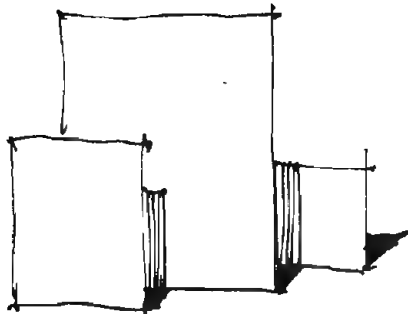
VERTICAL STROKES IN SHADOW  
AREA REINFORCES VERTICALITY  
OF THE SURFACE



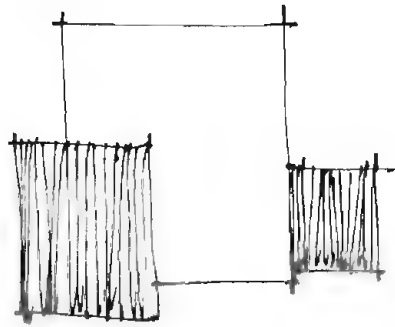


NO TONAL VALUES

IN ADDITION TO PERSPECTIVE TECHNIQUES BEING USED TO CREATE DEPTH IN A SKETCH, OVERLAPPING PLANES MAY ALSO BE USED TO CREATE DEPTH. THESE ILLUSTRATIONS SERVE TO ILLUSTRATE THESE PRINCIPLES.



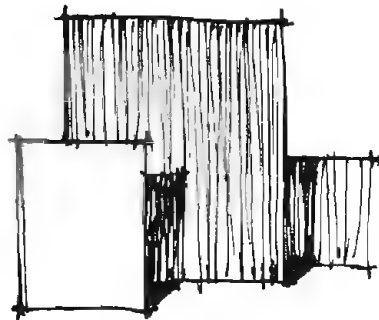
SHADE AND SHADOW  
TONES



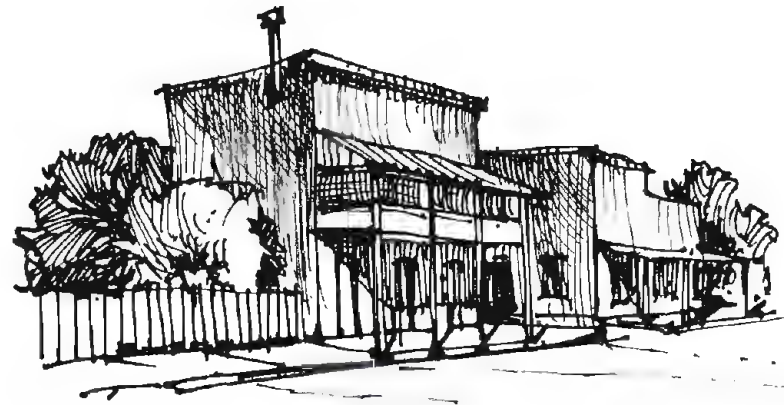
TONAL CHANGE  
ONLY.



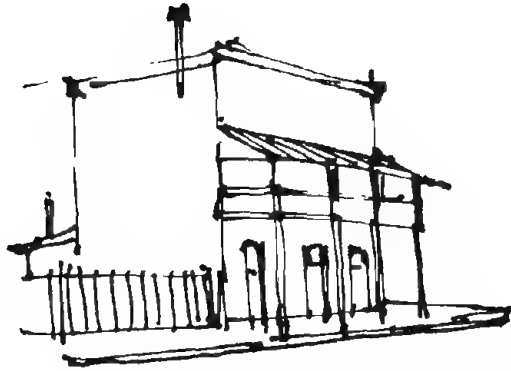
ALL THE SKETCHES SHOWN ON THESE TWO PAGES ARE COMPLETE IN THEMSELVES. THE ADDITION OF TONAL VALUES AND SHADES AND SHADOWS ONLY TEND TO ENHANCE THE THREE DIMENSIONAL QUALITY OF THE SUBJECT MATTER.



TONAL CHANGE  
AND SHADES  
AND SHADOWS



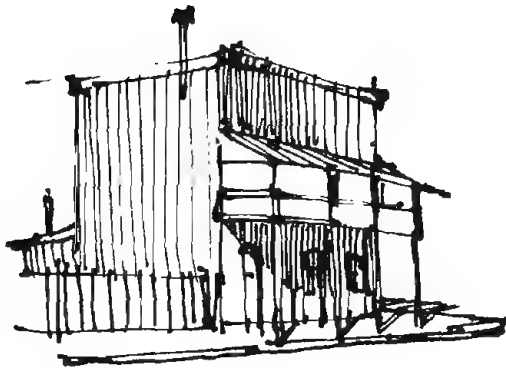




WHITE

## THE EFFECT OF TONAL TREATMENT ON A SKETCH

EACH SKETCH AT THE LEFT IS ADEQUATE IN ITSELF BUT IT CAN BE ENHANCED BY THE FULL RANGE OF VALUES FROM WHITE TO GREY TO BLACK

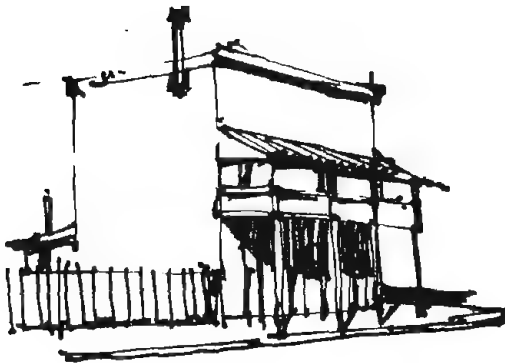


MIDDLE VALUE  
GREY TONE

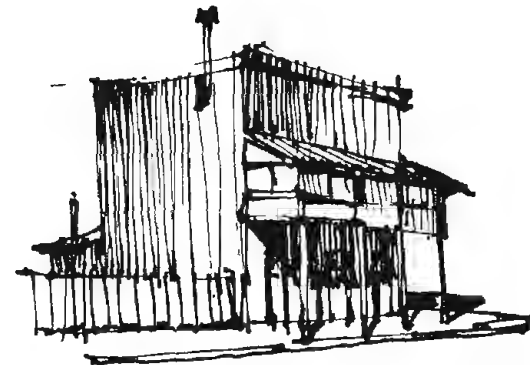
GREY IS THE  
DOMINANT TONE



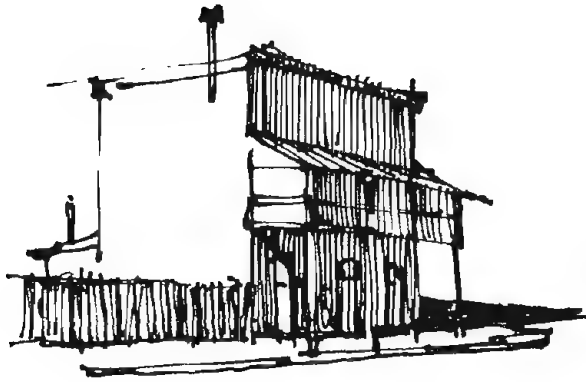
BLACK AND WHITE  
ARE THE ACCENTS



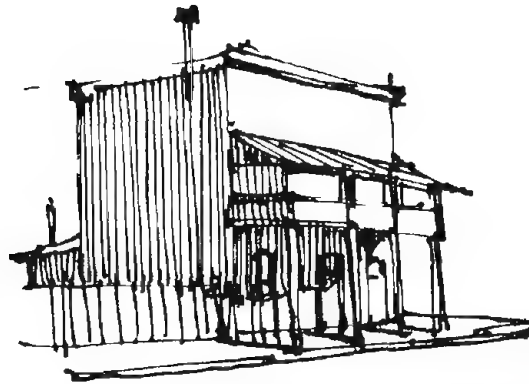
BLACK



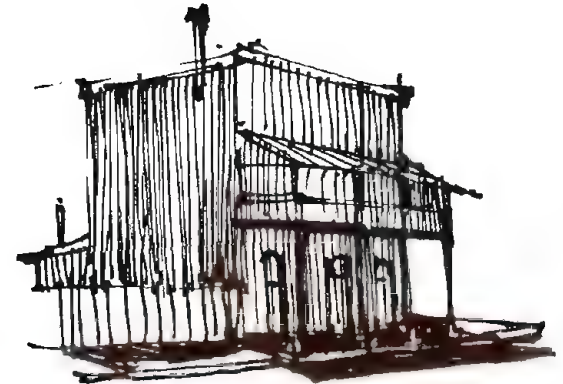
TOTAL TONAL RANGE



FROM THE LEFT

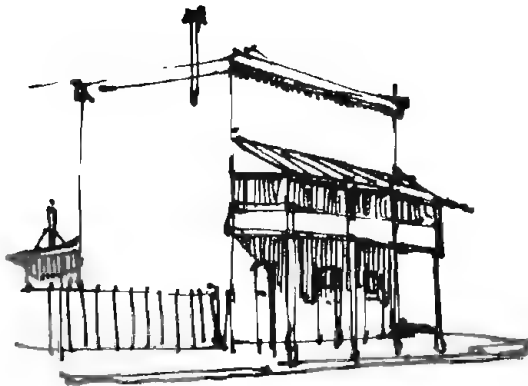


FROM THE RIGHT ABOVE

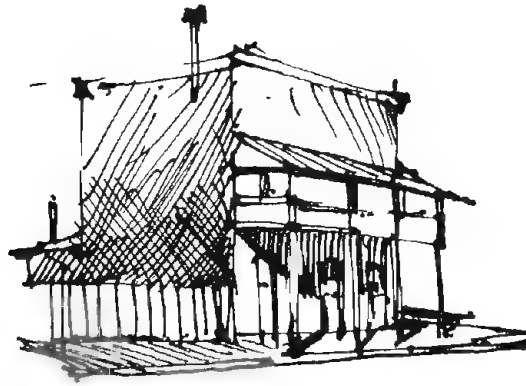


FROM THE REAR

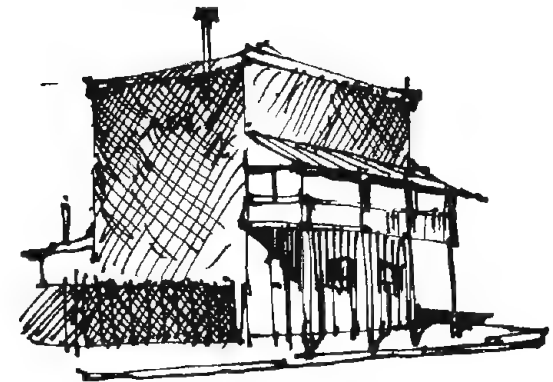
THESE EXAMPLES DEMONSTRATE THE EFFECTS CREATED BY THE CHANGE IN DIRECTION OF THE LIGHT SOURCE.



FROM THE  
LEFT ABOVE

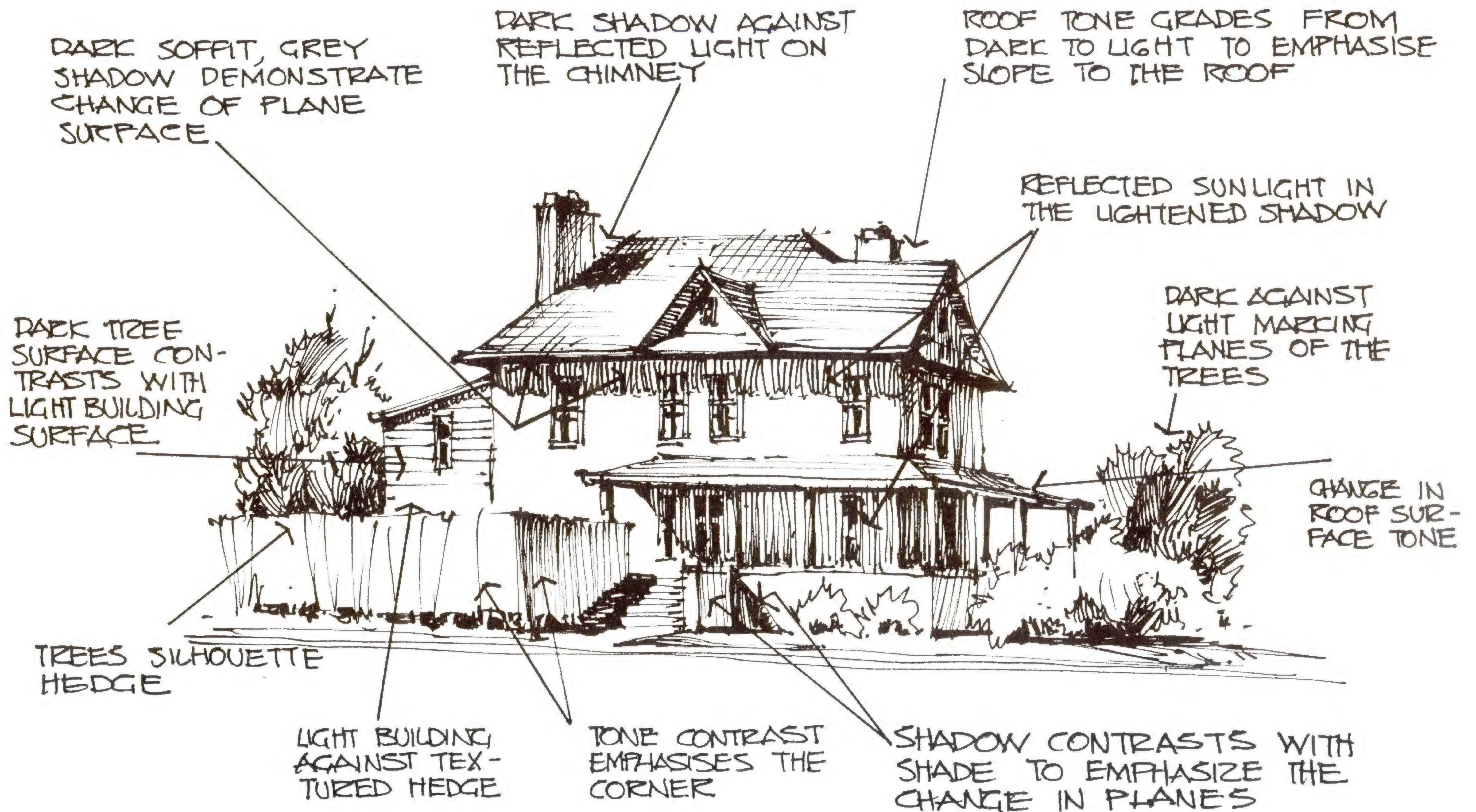


TONE EMPHASIS ON  
THE LOWER PART  
OF THE BUILDING.



TONE EMPHASIS ON  
THE UPPER PART OF  
THE BUILDING.





THE SKETCH ABOVE ILLUSTRATES THE USE OF TONAL VALUES TO EMPHASIZE CORNERS, PLANES, SHADES AND SHADOWS.



# SKETCH CONSTRUCTION



A SKETCH IS NOTHING MORE THAN A COLLECTION OF LINES ASSEMBLED IN SUCH A WAY AS TO DEFINE A SHAPE. THE SHAPE IS FURTHER ENHANCED BY THE ADDITION OF DETAIL. AT THIS POINT, THE SKETCH CAN EXIST AS AN END IN ITSELF. TO FURTHER ELABORATE THE SKETCH, TONAL VALUES, SHADES AND SHADOWS CAN BE ADDED TO THE SKETCH. NOT TO BE FORGOTTEN IN THE COMPLETION OF THE SKETCH ARE THE SUPPORTING COMPOSITION ELEMENTS OF A FOREGROUND, MIDDLEGROUND AND BACKGROUND. FINALLY COLOR IS ADDED TO PROVIDE THE ULTIMATE TOUCH.

NONE OF THIS IS WORTHWHILE HOWEVER, IF AT FIRST THE BASIC SHAPE OF SKETCH IS NOT TESTED FOR PROPORTION AND PERSPECTIVE. IF IT IS IN ERROR AT THIS STAGE AND NOT CORRECTED THEN YOU END UP WITH A NICE SKETCH OF AN ERROR. THIS IS NOT ONLY UNREWARDING BUT A WASTE OF TIME.

KEEP STROKES  
SPONTANEOUS  
AND POSITIVE

DEFINE THE  
GEOMETRIC  
SHAPES

DON'T WORRY  
ABOUT MISSED  
CORNERS AND  
OVER RUNS

LOCATE  
MAJOR  
ELEMENTS

• THIS IS ONLY  
A BLOCK  
CUT OF SHAPES  
NOT  
A COMPLETE  
SKETCH.

• CHECK THE PERSPECTIVE AND  
PROPORTION OF THE PARTS.  
CORRECT AND ADJUST AT  
THIS STAGE.

INES DEFINING SHAPES

EAVE DETAIL

SIDING  
DETAIL

DOOR AND  
WINDOW  
DETAIL

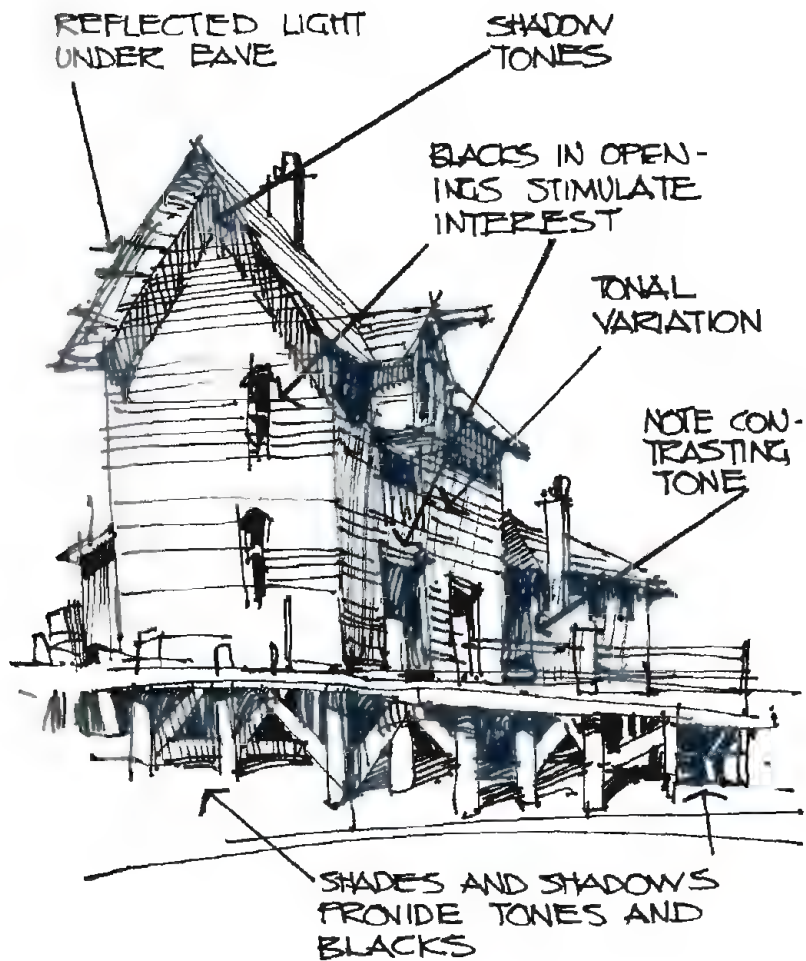
FIN  
FENCE

BARREL  
DETAIL

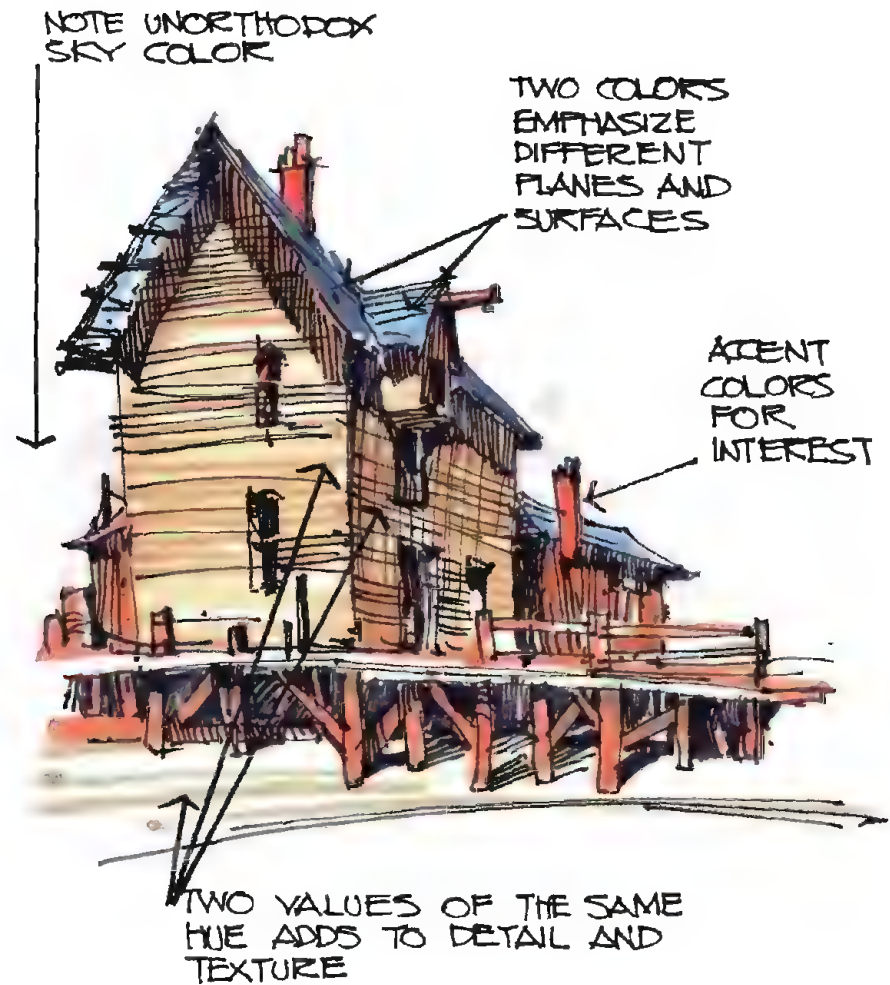
PLING DETAIL

• KEEP STROKES  
SPONTANEOUS AND POSITIVE

DETAIL ADDED TO SHAPES



tone plus black



color added





30 THE SKETCH IS DEFINED BY TONE  
ONLY WITH A CHANGE IN VALUE  
OF THE TONES CREATING THE  
THREE DIMENSIONAL APPEARANCE.

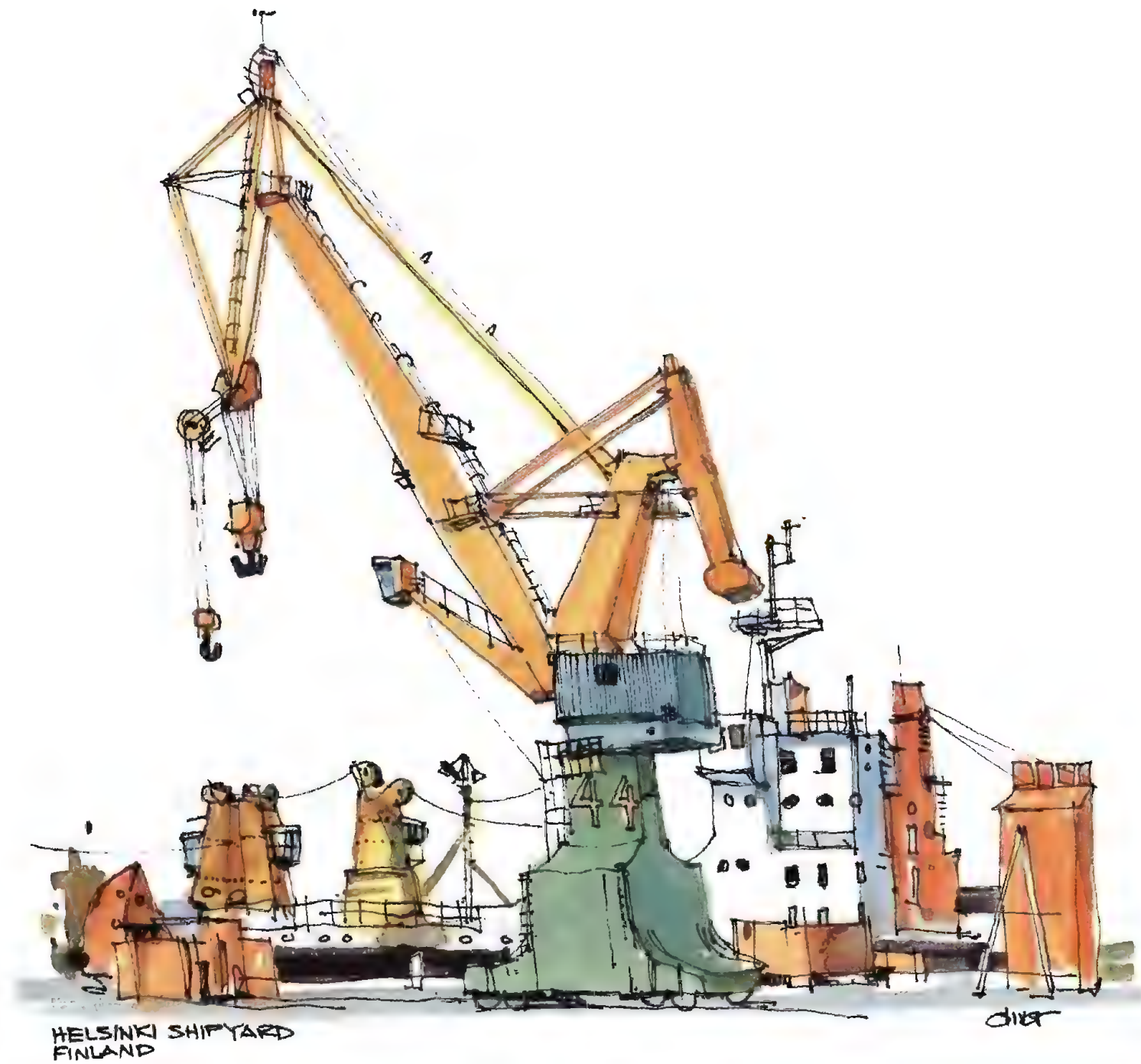


THE SKETCH IS DEFINED BY LINE  
TONE AND A CHANGE IN VALUE  
OF THE TONES.



THIS SKETCH IS DEFINED BY LINE, TONE  
AND A CHANGE IN VALUE OF THE COLORS.  
THIS IS ACCOMPLISHED IN COLOR, PLUS  
BLACK

THIS IS A COLORED PENCIL SKETCH



HELSINKI SHIPYARD  
FINLAND

CHIR



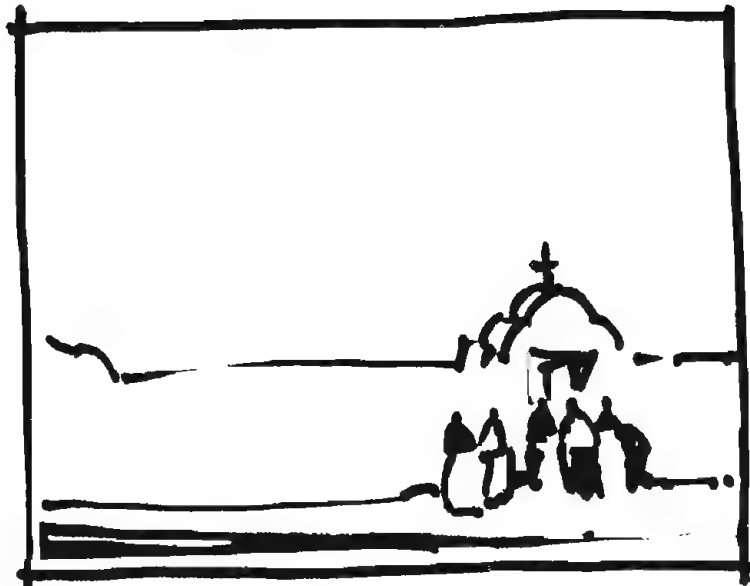
# COMPOSITION



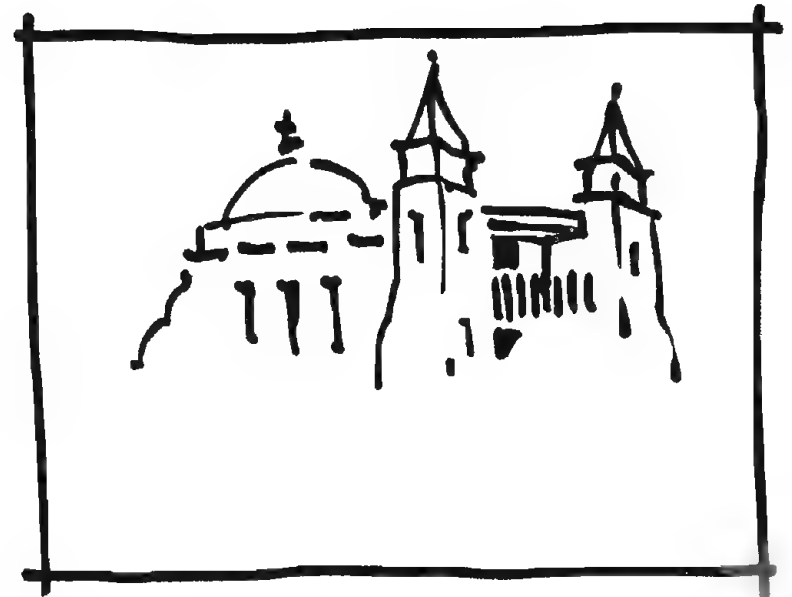
THE PRINCIPLES OF COMPOSITION IN SKETCHING ARE SOMEWHAT LESS DEMANDING THAN THOSE ENCOUNTERED IN CREATING A FINISHED ART WORK. SKETCHING IS PRIMARILY A QUICK WAY TO RECORD A SUBJECT OR SCENE FOR FUTURE REFERENCE, IN MANY CASES, WITHOUT THE RESTRICTIONS OF FRAME OR FORMAT. THIS FORCES THE SUBJECT MATTER TO BE COMPOSED WITHIN ITSELF. IT IS WITH THIS IN MIND THAT, AMONG THE MANY PRINCIPLES OF COMPOSITION, THERE ARE THREE ADDRESSED THAT ARE OF MAJOR IMPORTANCE TO THE COMPOSITION OF SKETCHES:

- A. COMPOSITION OF FOREGROUND, MIDDLEGROUND, AND BACKGROUND.
- B. COMPOSITION OF VALUES
- C. COMPOSITION OF VITAL ELEMENTS BORROWED FROM ADJACENT AREAS OF THE SKETCH SCENE

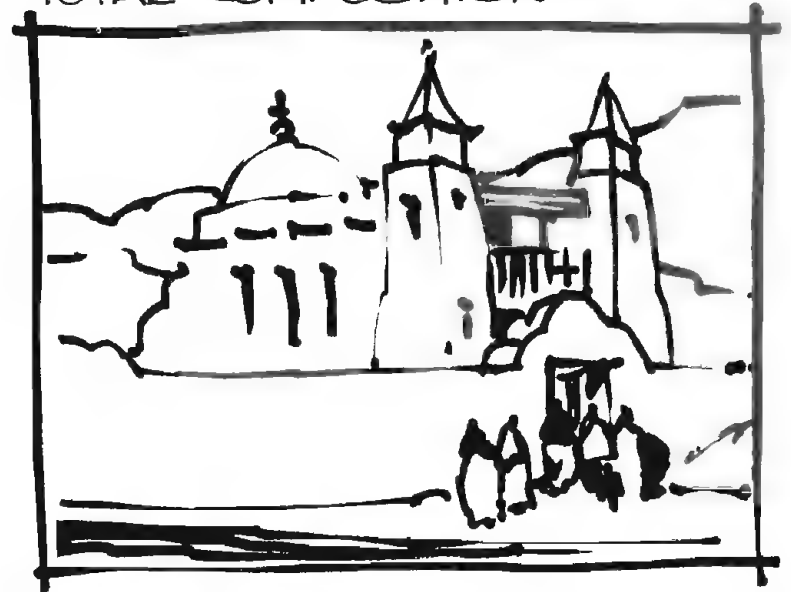
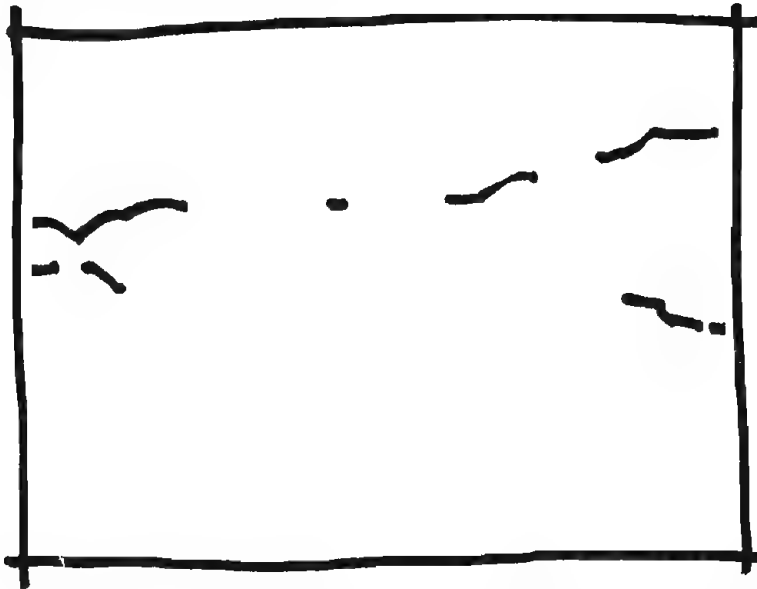
THE FOLLOWING PAGES ILLUSTRATE THESE POINTS.



FOREGROUND  
BACKGROUND



MIDDLEGROUND  
TOTAL COMPOSITION





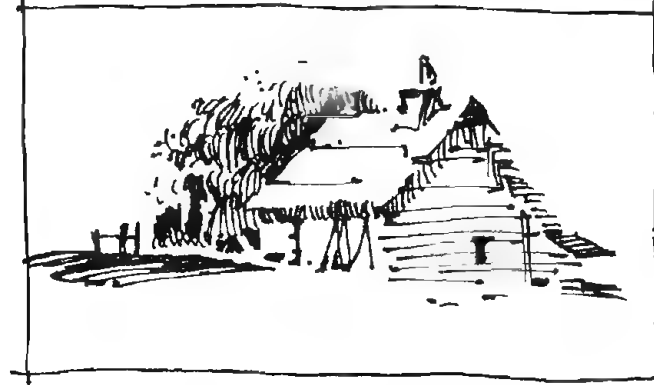
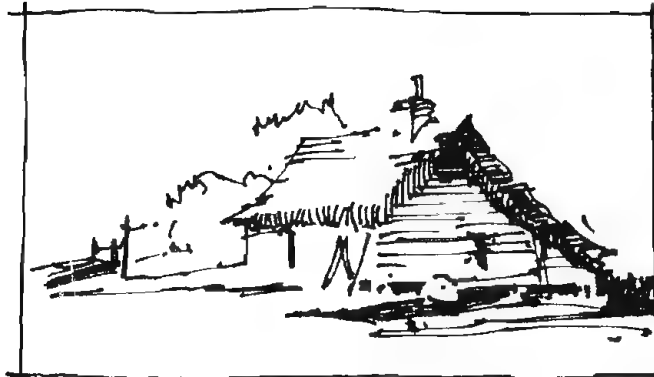
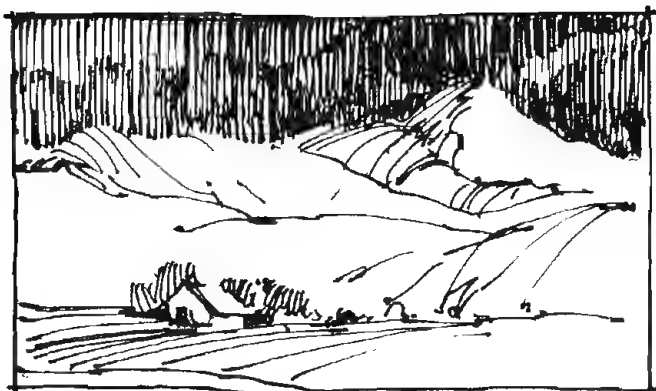
THE ACTUAL SCENE



ELEMENTS THAT ARE NOT  
IN THE ACTUAL SCENE BUT  
ARE TAKEN FROM NEAR BY

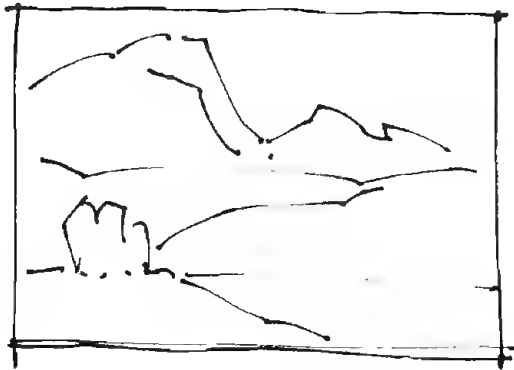


ACTUAL SCENE ENHANCED BY THE  
ADDITION OF BORROWED ELEMENTS  
TAKEN FROM NEAR BY

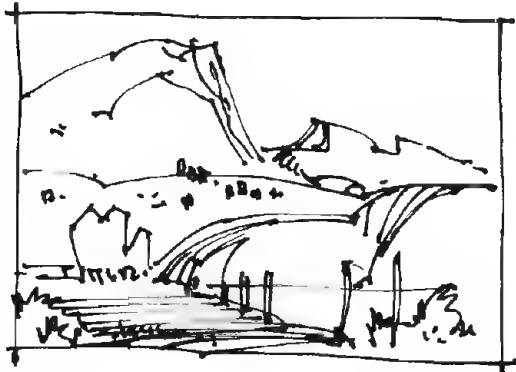


THE SKETCHES ABOVE SHOW HOW SHIFTING THE HIGH CONTRAST AREAS CAN SHIFT THE AREA OF INTEREST.





LINE BLOCK OUT  
OF SHAPES

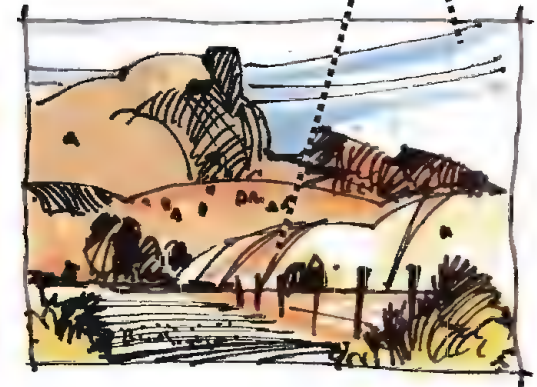


DETAIL ADDED TO  
SHAPES



TONE VALUES PLUS  
BLACK ACCENTS  
ADDED

TONE VALUES WITHIN  
COLOR AREAS ADDED



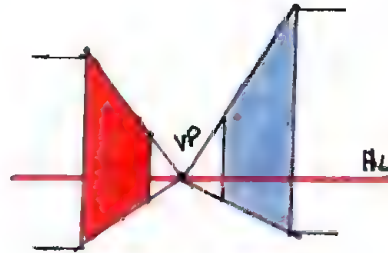
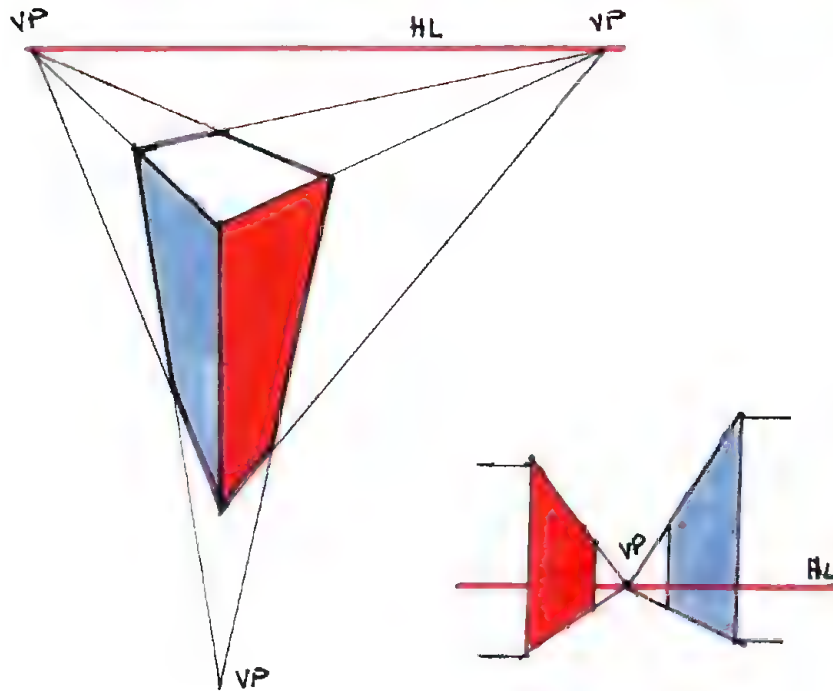
COLOR ADDED TO  
TONE VALUE SKETCH

# SIMPLE FOUR STAGE LANDSCAPE CONSTRUCTION



FISHING VILLAGE  
NEAR MOLDE  
NORWAY

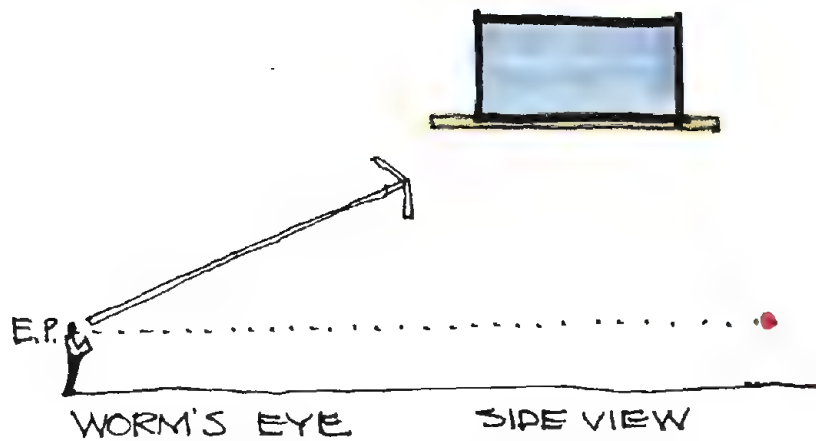
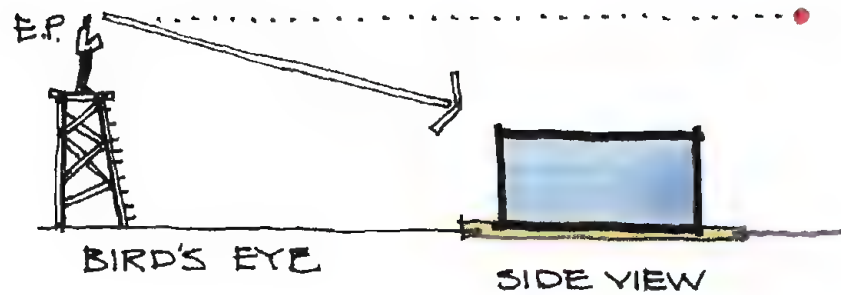
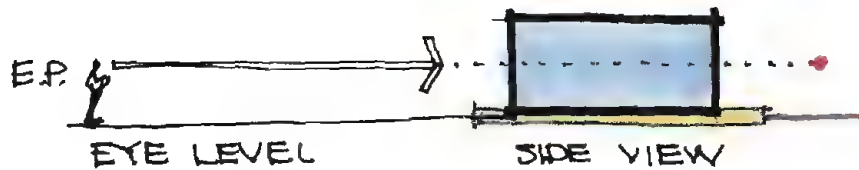
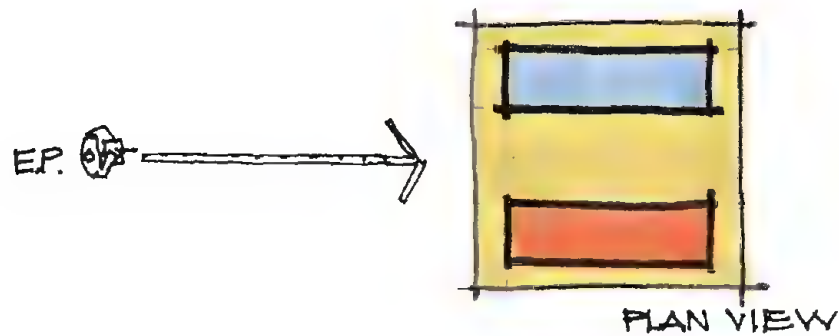
# PERSPECTIVE



PERSPECTIVE IS USED TO REPRESENT DEPTH AND DIMENSION IN A SKETCH. THERE ARE A FEW VERY IMPORTANT PRINCIPLES TO KEEP IN MIND IN ITS APPLICATION. THESE ARE LISTED BELOW AND GRAPHICALLY ILLUSTRATED IN THE FOLLOWING PAGES.

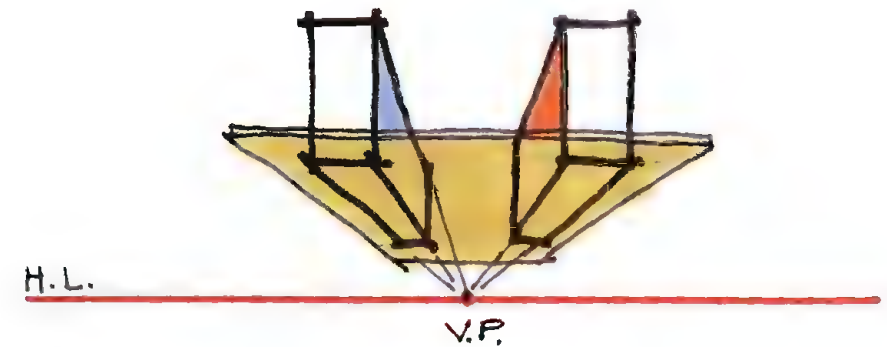
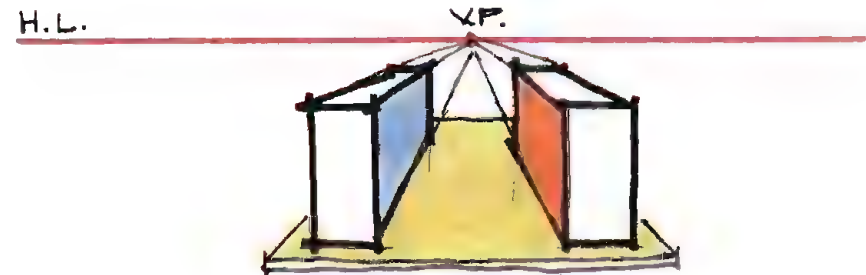
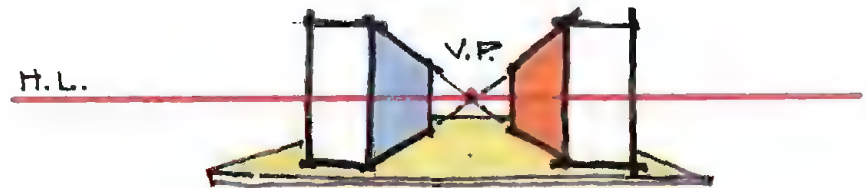
1. THE IMAGINARY HORIZON LINE IS ALWAYS COINCIDENT WITH THE EYE LEVEL.
2. THE VANISHING POINT OR POINTS ARE ALWAYS ON THE HORIZON LINE.
3. THERE ARE EITHER ONE, TWO, OR THREE VANISHING POINTS DEPENDING UPON THE LOCATION OF THE VIEWER AND THE RELATIONSHIP OF THE OBJECTS TO THE PLANE OF VISION.

THREE POINT PERSPECTIVE IS SELDOM USED IN SKETCHING, AND IT IS NOT COVERED HERE.



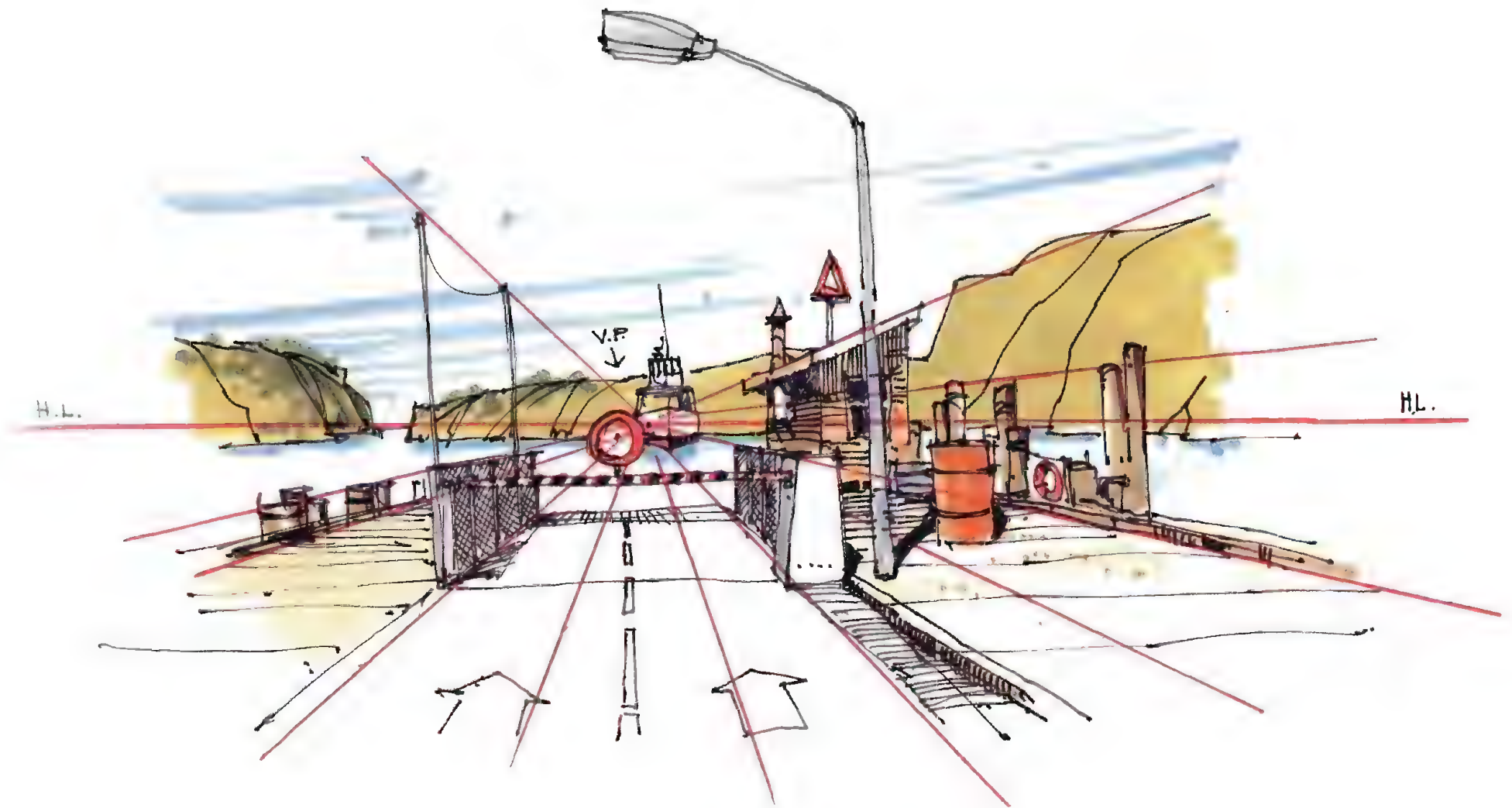
## ONE POINT PERSPECTIVE

E.P. - EYE POINT  
V.P. - VIEW POINT  
H.L. - HORIZON LINE



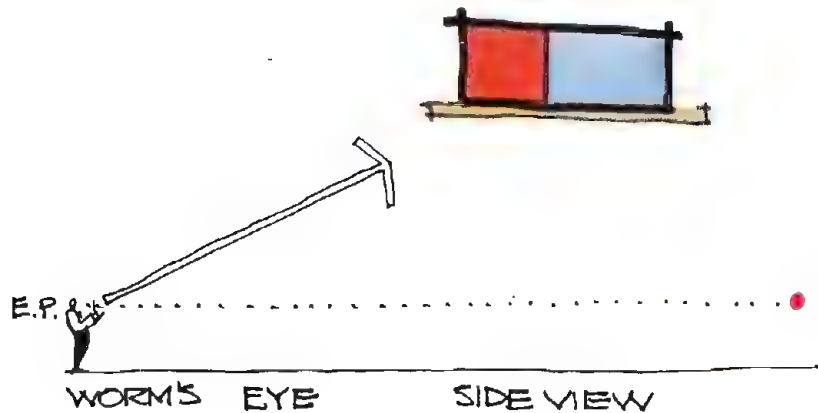
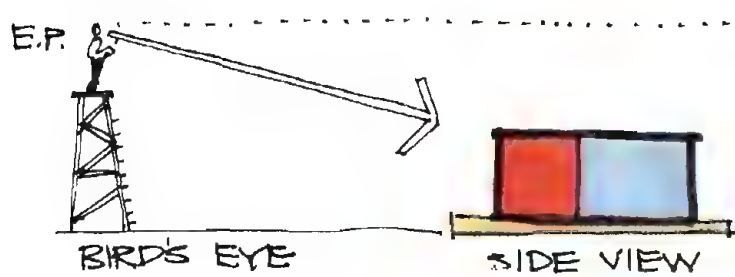
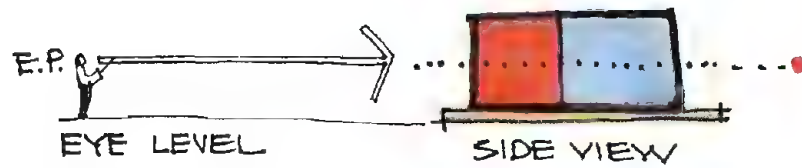
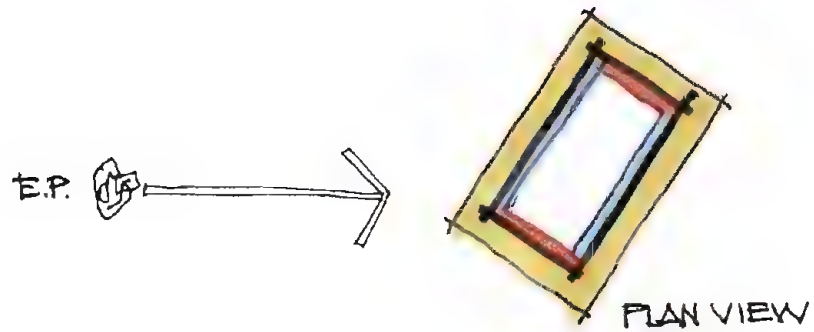
PERSPECTIVE  
VIEWS





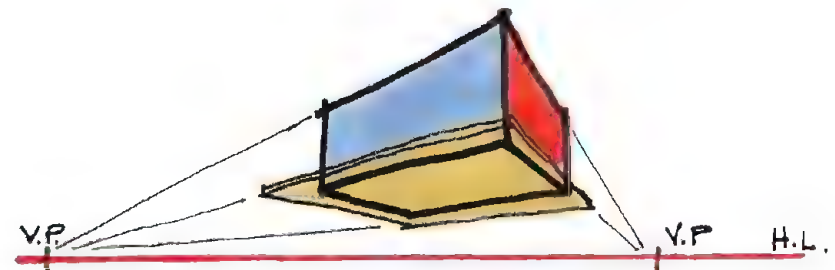
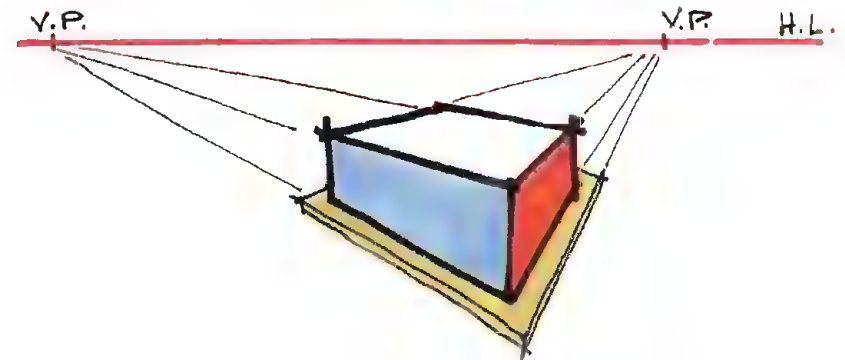
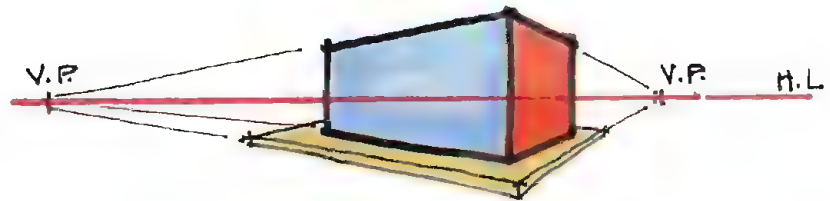
NOTE THAT THE HORIZON LINE IN THIS ONE POINT PERSPECTIVE COINCIDES WITH THE TRUE HORIZON.

THE HEIGHT OF THE EYE OF THE PERSON SKETCHING THE SCENE IS AT APPROXIMATELY FIVE FEET OFF OF THE GROUND, THUS THE HORIZON LINE CUTS THROUGH POINTS IN THE SKETCH AT THAT HEIGHT SINCE THE HORIZON LINE AND EYE POINT ALWAYS COINCIDE, AND THE VANISHING POINT IS ALWAYS ON THE HORIZON LINE.



## TWO POINT PERSPECTIVE

E.P. - EYE POINT  
V.P. - VIEW POINT  
H.L. - HORIZON LINE



PERSPECTIVE VIEWS



THE BUILDING IN THIS SKETCH SITS AT ABOUT AN ANGLE OF  $45^{\circ}$  TO THE VIEWER. THUS THE VANISHING POINTS ARE NEAR EQUIDISTANT FROM THE CENTER.

NOTE THAT THE HORIZON LINE CUTS ACROSS THE BUILDING ABOUT FIVE FEET OFF THE GROUND WHICH COINCIDES WITH THE HEIGHT OF THE EYE OF THE PERSON SKETCHING THE SCENE.

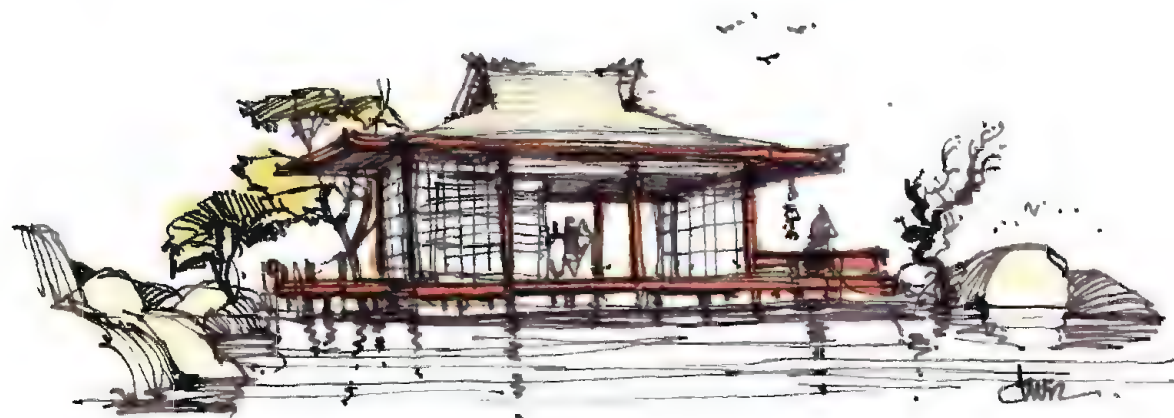
# 4

## TRANSPARENT

## AND

## OPAQUE

## WATERCOLOR





## TRANSPARENT WATERCOLOR

THE WATERCOLORS USED IN THE SKETCHES IN THIS BOOK ARE FROM THE SMALL TWELVE PAN WATERCOLOR KIT MARKETING BY WINSOR AND NEWTON. THE ORIGINAL PAN COLORS WERE REPLACED WITH COLORS FROM TUBES IN ORDER TO PROVIDE A MORE PERSONAL CHOICE. THIS KIT IS VERY COMPACT CONSIDERING THE WIDE VARIETY OF COLORS THAT CAN BE OBTAINED BY MIXING.

THESE PAINTS ARE USED MORE FOR TOUCHING IN COLOR THEREFORE MOST ANY GOOD QUALITY SKETCH PAPER OR WATERCOLOR PAPER CAN BE USED. WATER IS USED SPARINGLY AND DOES NOT CAUSE SERIOUS PAPER BUCKLING. DIFFERENT SURFACE CHARACTERISTICS OF THE PAPER, HARD SURFACE OR ABSORBANT, WILL RESULT IN DIFFERENT EFFECTS.

BECAUSE THE PAINTS ARE WATER SOLUBLE THEY CAN BE EASILY REVIVED AND READED BY THE ADDITION OF WATER. THE COLORS CAN BE MIXED IN THE PALLETTE OR BLENDED ON THE WET SURFACE OF THE PAPER. GLAZING ON TRANS -

PARENT COLOR OVER ANOTHER CAN RESULT IN A NEW COLOR. OVERLAYING DEEPER VALUES OF THE SAME COLOR WILL ADD TO THE SURFACE QUALITY. THE USE OF THE COLORS SHOULD BE JUDICIOUS AND NOT OVERDONE.

CAUTION SHOULD BE TAKEN WHEN APPLYING WATERCOLOR TO A SKETCH DONE WITH SOLUBLE INK. THE WATER DISSOLVES THE INK AND THE RESULTS, IF CONTROLLED, COULD BE ADVANTAGES, BUT IF NOT, CAN BE DISASTEROUS.







ALIZARIN  
CRIMSON



ULTRAMARINE  
BLUE



RAW  
UMBER



VERMILLION



MANGANESE  
BLUE



YELLOW  
OCHRE



CADMIUM  
ORANGE



CERULEAN  
BLUE



CADMIUM  
YELLOW  
LIGHT



BURNT  
SIENNA



THALO BLUE



THALO  
GREEN

THESE ARE RECOMMENDED REPLACEMENT COLORS TO A WINSOR AND NEWTON SMALL 12 PAN WATERCOLOR KIT. THESE ARE TUBE WATERCOLORS.

46 OF COURSE, THE ORIGINAL COLORS ARE SATISFACTORY IF THEY SUIT YOUR PURPOSE.



KEEP YOUR COLOR  
PALETTE SIMPLE.

REPEAT COLOR THROUGH-  
OUT THE SKETCH.

DON'T ELABORATE THE  
TREE DETAIL BECAUSE  
THE BUILDINGS ARE THE  
CENTER OF INTEREST.

THE PEOPLE AND STREET  
SCAPE PROVIDE ANIMAT-  
ION AND ENVIRONMENTAL  
CONTEXT TO THE SKETCH.

DON'T OVER DETAIL SINCE  
IT IS ONLY INTENDED TO  
BE A QUICK SKETCH OR  
AN IMPRESSION.



LARGE BARREL MARKER - ULTRA FINE TIP - DRAWING PAPER.

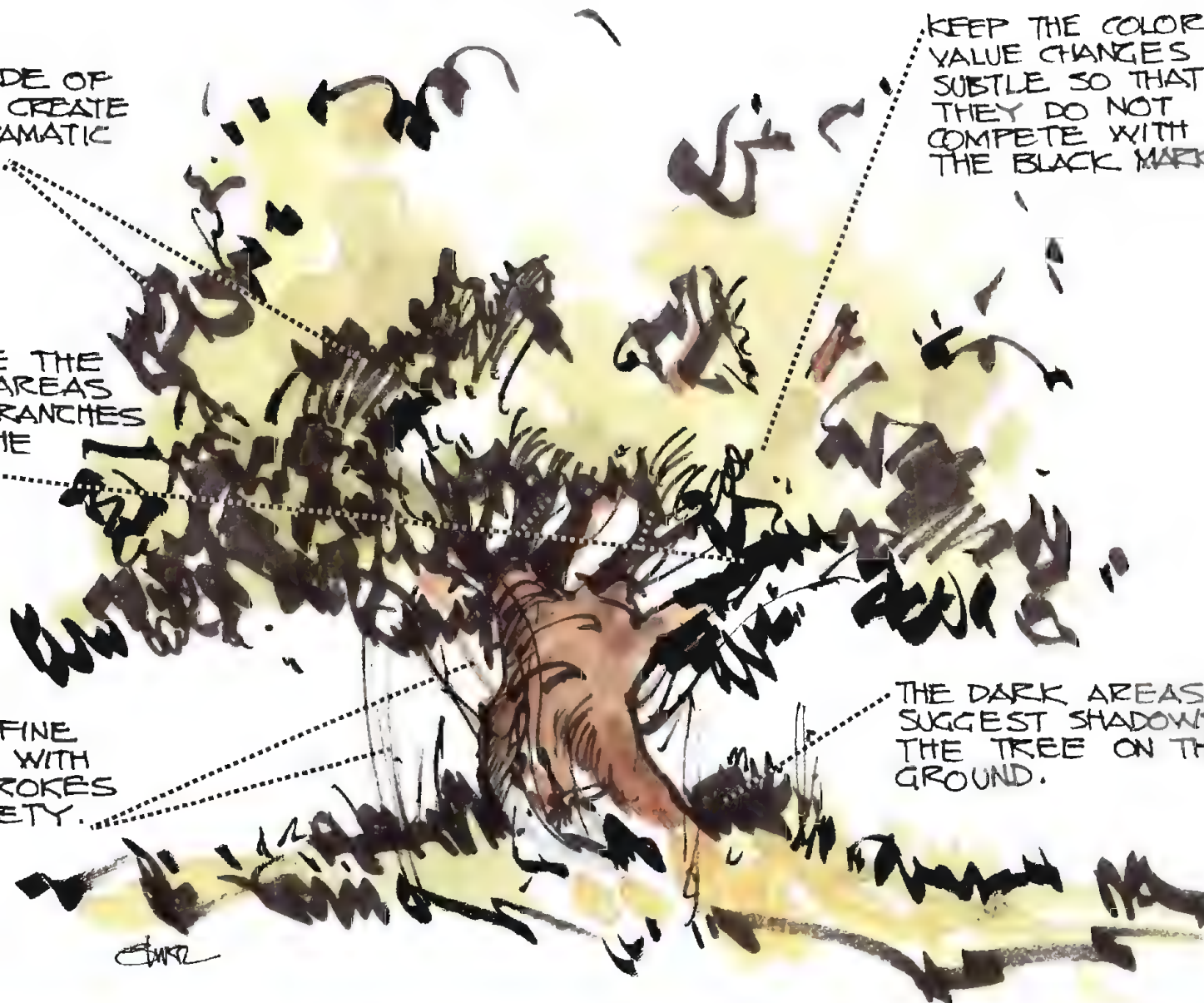
USE THE SIDE OF THE TIP TO CREATE STRONG DRAMATIC STROKES.

KEEP THE COLOR VALUE CHANGES SUBTLE SO THAT THEY DO NOT COMPETE WITH THE BLACK MARKER.

EMPHASIZE THE SHADOW AREAS ON THE BRANCHES UNDER THE FOLIAGE.

COMBINE FINE STROKES WITH BROAD STROKES FOR VARIETY.

THE DARK AREAS SUGGEST SHADOWS OF THE TREE ON THE GROUND.







THE NATURE OF THE BROAD TIP PEN KEEPS THE SKETCH DIRECT AND SIMPLE.

THE SHAPES OF THE OBJECTS ARE MOST IMPORTANT SINCE THEY ARE CREATED WITH SO FEW STROKES.

THE USE OF BLACKS ENHANCE THE CRISPNESS AND IMPACT OF THE SKETCH.

LARGE BARREL MARKER - BROAD TIP - WATERCOLOR PAPER.

VARY THE VALUES OF  
A COLOR WITHIN AN  
AREA TO CREATE  
INTEREST AND VITALITY.

IMPORTANT ADDITIONS  
OF LOCAL COLOR.

VALUE CHANGES OF  
COLOR ON OVERLAPPING  
PLANES HELP TO  
VISUALLY SEPARATE  
THEM.

THE COLORS CHANGE  
IN VALUE AT POINTS  
WHERE PLANES  
CHANGE DIRECTION.



ROTHENBURG, GERMANY

THE FINE TIP OF THE  
PEN FORCES THE  
COLOR TO PLAY A  
DOMINANT ROLE.

NOTE THE DOMINANCE OF ONE COLOR IN EACH SKETCH, GREY OR BEIGE. THIS UNIFIES THE COMPOSITION. SMALL DETAIL AREAS AND COLOR ACCENTS PROVIDE BALANCE AND CREATE A CENTER OF INTEREST.



PARIS, FRANCE



CAIRO, EGYPT

SINCE THE PAPER IS SO ABSORBANT, LIKE A BLOTTER, PEN AND BRUSH STROKES MUST BE SWIFT TO AVOID BLOBS. THIS MAKES FOR A VERY QUICK SKETCH.



THE RED AND BLUE  
COLORS ADJACENT  
TO EACH OTHER  
CREATE A TENSION.

BECAUSE SO MUCH  
IS GOING ON IN THE  
SKETCH THE CHOICE  
OF COLORS WAS  
KEPT SIMPLE BUT  
STRONG.



BOAT YARD  
GOTHENBERG  
SWEDEN

NOTE HOW ALL OF THE  
ELEMENTS LINK TO -  
GETHER ACROSS THE  
COMPOSITION.

LITTER PROVIDES A BASE  
FOR THE HEAVY SHAPES  
OF THE BOAT.



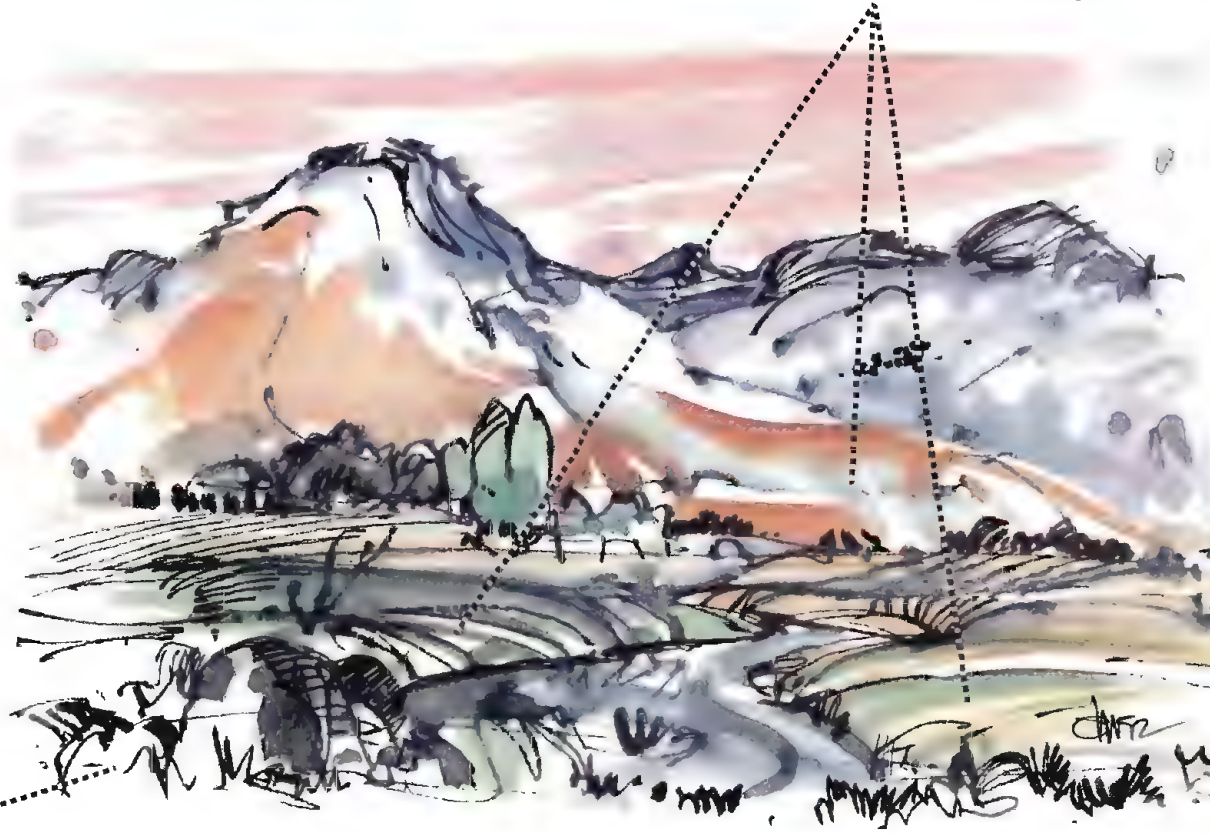


THIS IS A VERY QUICK SKETCH WITH AN ECONOMY OF LINE. THIS IS DUE TO A LARGE TIP ON THE PEN RENDERING A SMALL SKETCH.

DUE TO THE SIMPLE QUALITY OF THE LINE SKETCH, THE WATER-COLOR WAS APPLIED IN A SIMILAR LOOSE AND BOLD FASHION.

NOTE THE IMPORTANCE OF LEAVING WHITES AND THE INTRODUCTION OF SOLID BLACKS.

PEN AND BRUSH STROKES  
ESTABLISH THE DIRECTION  
OF THE GROUND AND MOUNT-  
AIN PLANES.



THE WEDGE SHAPED POINT  
OF THE CALIGRAPHIC PEN  
PROVIDES A VARIETY OF  
LINE WEIGHTS.

INK DISSOLVES IN THE WATER-  
COLOR MEDIUM PROVIDING A  
UNIQUE TEXTURE BUT MAKES  
IT DIFFICULT TO KEEP THE SKETCH  
FRESH AND SPONTANEOUS.



VALUE CHANGES IN THE SAME COLOR CREATE SHADES AND SHADOWS.

NOTE THE COMPOSITION OF THE FOREGROUND, MIDDLE GROUND AND BACKGROUND.

THE COLORS WERE KEPT SUBTLE IN ORDER TO HONOR THE FINE LINE QUALITY OF THE SKETCH.





THESE SKETCHES WERE DONE QUICKLY AND WITH LITTLE DETAIL ALLOWING THE COLOR TO TIE THE COMPOSITION TOGETHER.

THE CHARM OF THE SKETCHES IS THE RESULT OF THE PEN STROKES.

ALONG THE SEINE IN PARIS



DONT WORRY ABOUT ACCIDENTS. THEY ARE ONLY SKETCHES.

A LITTLE TOUCH OF MARKER HERE.

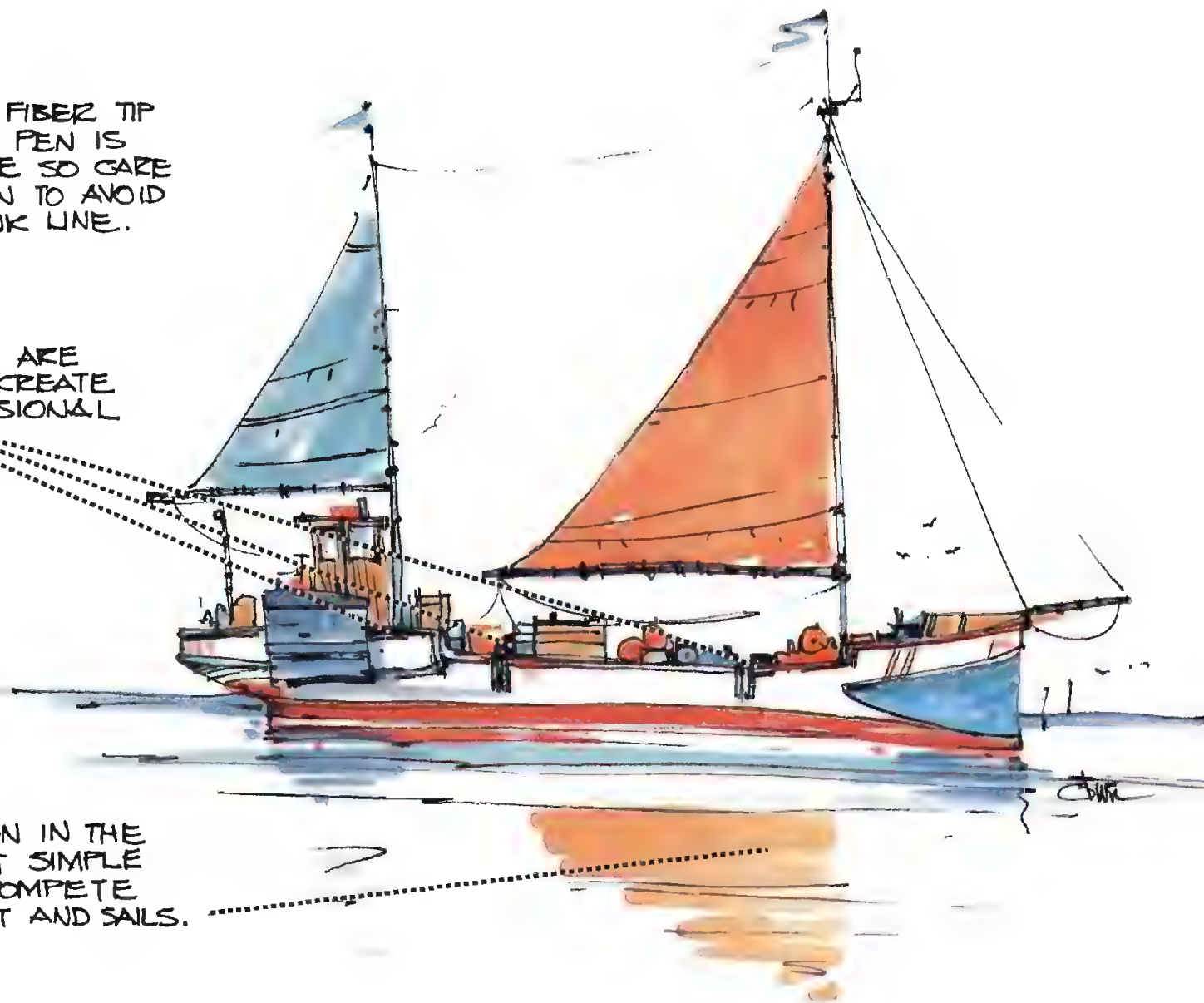




THE INK IN THE FIBER TIP  
OR BALL POINT PEN IS  
WATER SOLUBLE SO CARE  
MUST BE TAKEN TO AVOID  
TOUCHING THE INK LINE.

DARK ACCENTS ARE  
IMPORTANT TO CREATE  
A THREE DIMENSIONAL  
FEELING.

THE REFLECTION IN THE  
WATER IS KEPT SIMPLE  
SO AS NOT TO COMPETE  
WITH THE BOAT AND SAILS.



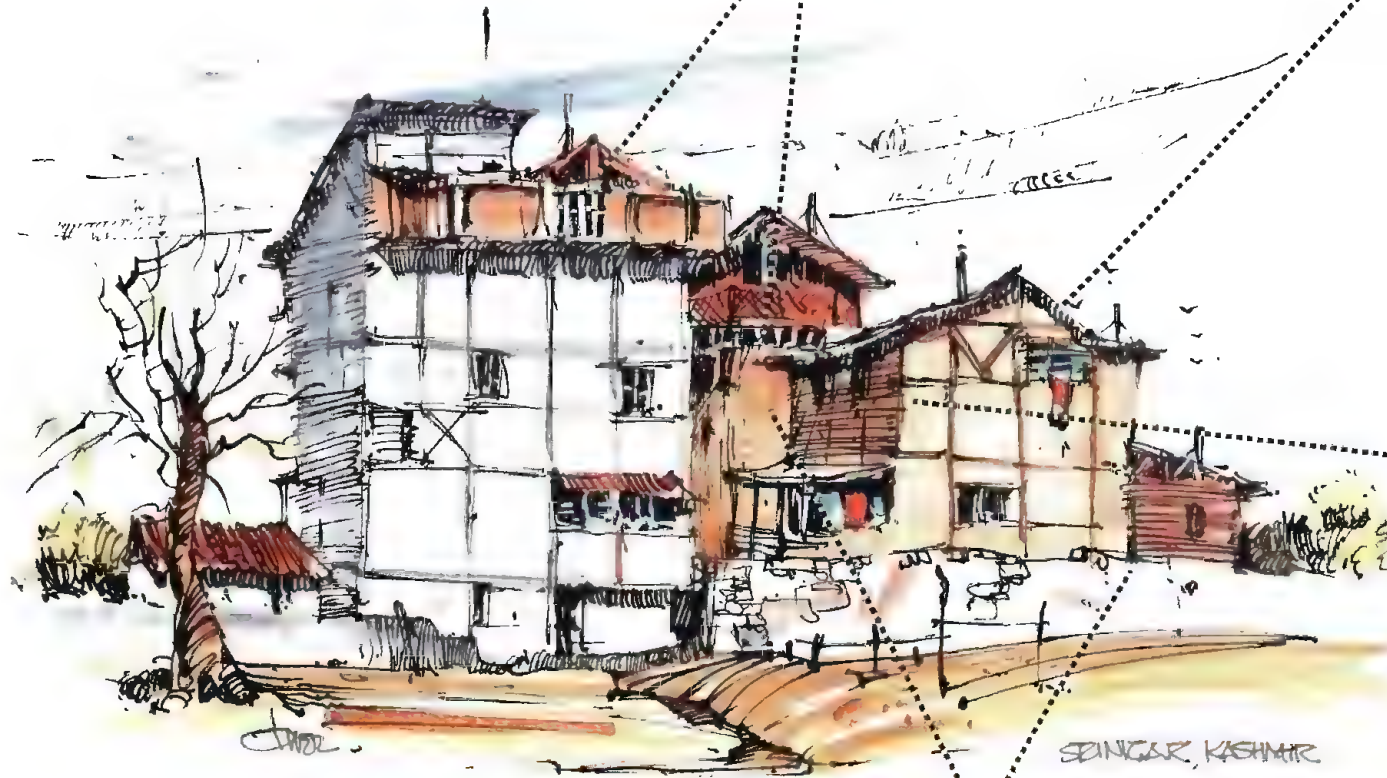
THE BLACK ACCENTS ARE NECESSARY  
TO PROVIDE CONTRAST AND EXCITEMENT.  
THEY PROVIDE THE EXCLAMATION POINT

THE VARIETY IN  
THE LINE QUALITY  
IS DUE TO THE  
FLEXIBLE NIB OF  
THE PEN.

A CHANGE OF  
VALUE IN ADJA-  
CENT PLANES  
MAKES THE  
CORNER TURN.

THE WATERPROOF INK IN THE SKETCH  
PEN ALLOWS WATERCOLOR TO BE  
USED AND APPLIED FREELY UN-  
ADULTERATED BY DISSOLVING INK.

PLAY DARK VALUES OFF AGAINST  
LIGHT VALUES TO SEPARATE  
PLANE SURFACES AND MAKE  
THE COMPOSITION MORE EXCITING.



SERINAGAR, KASHMIR



THIS WAS A VERY QUICK  
SKETCH WHICH WAS MEANT  
ONLY TO CATCH THE MOOD  
OF THE OLD DILAPITATED  
BUILDING.



OLD TERRITORIAL BUILDING, ARIZONA

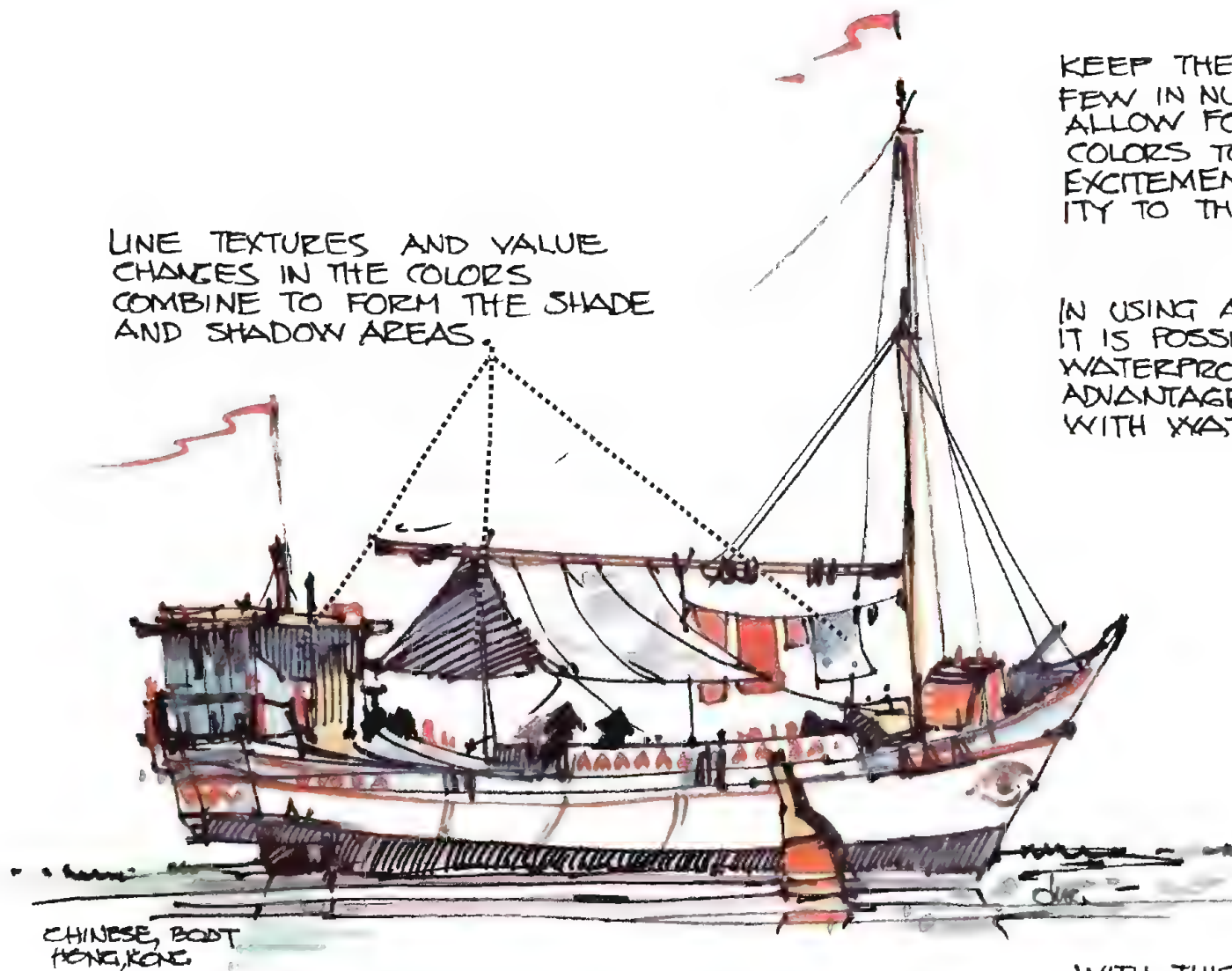
THE SOLUBLE INK IN THE PEN IS USED  
TO AN ADVANTAGE IN THIS SKETCH  
TO GIVE A PATINA TO THE COLORED  
SURFACES.

THE COLORS WERE KEPT  
SOMBER AND LOW KEY  
IN ORDER TO ENHANCE THE  
MOOD OF THE SKETCH.

LINE TEXTURES AND VALUE  
CHANGES IN THE COLORS  
COMBINE TO FORM THE SHADE  
AND SHADOW AREAS.

KEEP THE BASIC COLORS  
FEW IN NUMBER AND  
ALLOW FOR MANY ACCENT  
COLORS TO PROVIDE THE  
EXCITEMENT AND AUTHENTIC-  
ITY TO THE CHINESE JUNK.

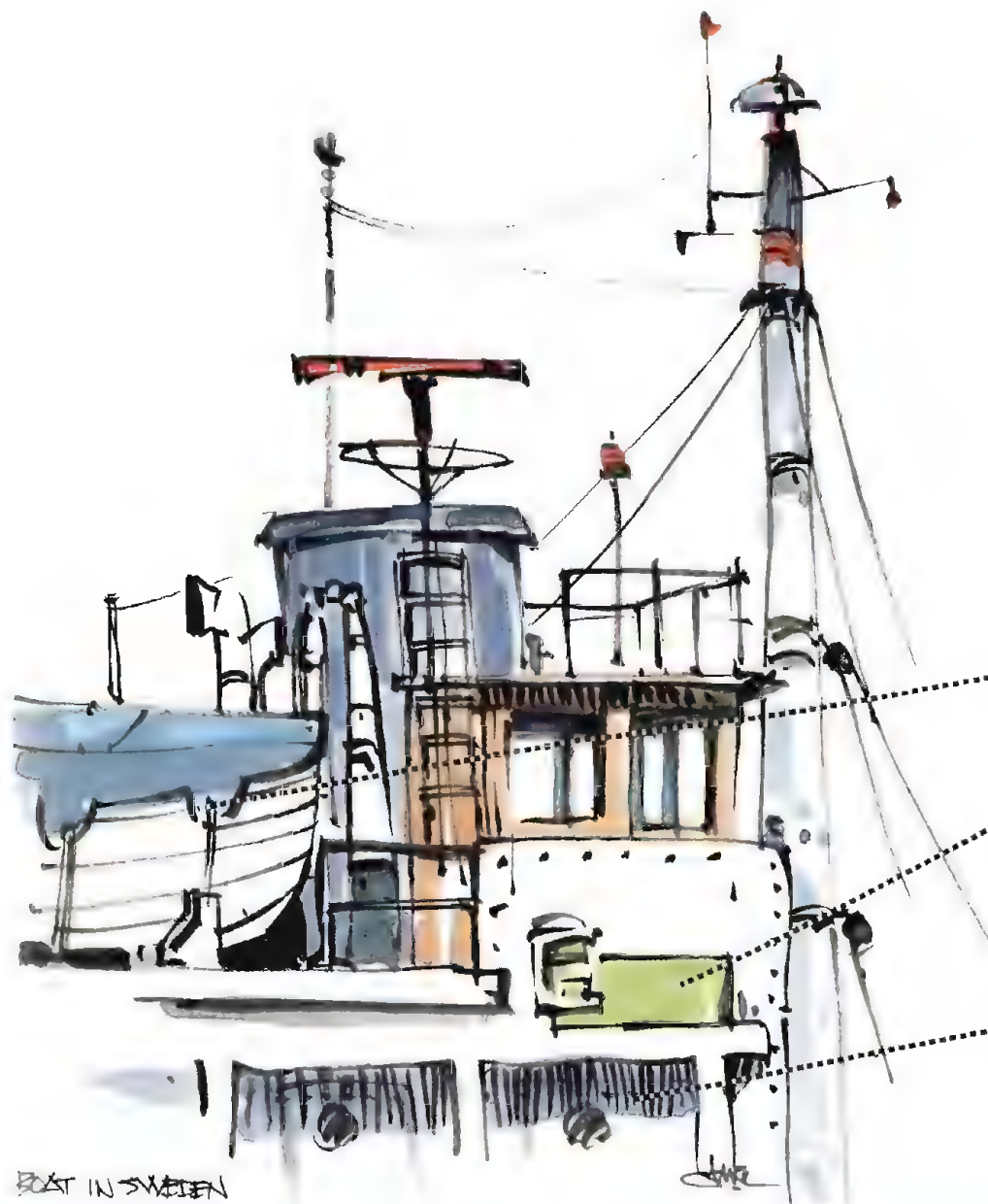
IN USING A SPEEDBALL POINT  
IT IS POSSIBLE TO USE A  
WATERPROOF INK. THIS IS AN  
ADVANTAGE WHEN COMBINING  
WITH WATER COLOR.



CHINESE, BOAT  
HONG KONG

WITH THIS TYPE OF PEN  
POINT THE INK FLOWS  
FREELY ALLOWING FOR  
A RAPID SKETCH.





BOAT IN SWEDEN

A MINIMUM PALETTE OF  
COLORS REINFORCES  
THE STRONG DRAMATIC  
QUALITY OF THE SKETCH.

NOTE THE LINKING OF  
FORMS ACROSS THE  
COMPOSITION.

THE GREEN COLOR  
SUBTLY ACTIVATES  
THE WHITE AREA.

DARK AREAS REPRESENTING  
SHADOWS ARE REINFORCED  
BY BRUSH STROKES. THIS  
ACTIVATES THE SHADOW  
AREAS.

WATERCOLOR PAINT BRUSH - SMALL HAIR #1 - HEAVY SKETCH PAPER



NOTICE THE IMPORTANCE OF SHADOWS.

THE APPLICATION OF THE WATERCOLOR TENDS TO DISGUISE SOME OF THE PENCIL SKETCH. IT MAY BE NECESSARY TO ADD LINES LATER TO BRING BACK THE QUALITY OF THE PENCIL LINE.

THE DARK SHADOW IN THE FOREGROUND PROVIDES A FRAME AND STOPS THE ACTION OF THE ROAD.



IN A WATERCOLOR SKETCH OF THIS TYPE IT IS ONLY POSSIBLE TO CAPTURE THE ESSENCE OF THE SCENE. IN ORDER TO DO THIS IT IS BEST TO RELY ON THE FORM AND COLOR WITH THE DETAIL PLAYING A MINOR ROLE.

IN A WATERCOLOR SKETCH OF THIS TYPE ONE CAN ONLY EXPECT TO CAPTURE THE FEELING.

CONTRASTING VALUES OF THE COLORS PROVIDE ALL THE DIMENSION. INK LINES ARE MISSING. THESE NORMALLY DEFINE THE FORMS.



## OPAQUE WATER COLOR

OPAQUE WATERCOLOR IS EXACTLY AS THE NAME SUGGESTS. IT IS NOT TRANSPARENT AND EACH COLOR THAT IS APPLIED OVER THE FIRST MASKS IT OUT. IT IS UNDERSTANDABLE, THEN, THAT THE RESULTS OF ITS USE WITH THE SKETCH WILL BE QUITE UNLIKE THAT OF TRANSPARENT WATERCOLOR. THIS DOES NOT DEPRECIATE ITS EFFECTIVENESS AS A SUPPORT MEDIUM TO THE INK LINE DRAWING. BECAUSE OF ITS MASKING OUT FEATURE, OPAQUE WATERCOLOR MUST BE USED CAREFULLY SO AS NOT TO OBLITERATE THE LINE DRAWING. AS DEMONSTRATED IN THE FOLLOWING PAGES THE SUCCESS OF THE OPAQUE WATERCOLOR IS ACHIEVED ON A TINTED SURFACE.

MUCH LIKE TRANSPARENT WATERCOLORS, ANY VARIETY OF OPAQUE COLOR CAN BE MIXED AND IS ONLY LIMITED BY THE VARIETY OF COLORS USED IN THE MIXING PROCESS. WHITE IS AN IMPORTANT ADDITION TO THE COLOR PALLETTE BECAUSE IT IS USED EXTENSIVELY TO LIGHTEN THE VALUE OF THE COLORS. UNLIKE THE TRANSPARENT WATERCOLORS TO WHICH MOISTURE IS ADDED TO REVIVE THEM, FRESH PIGMENTS FROM THE OPAQUE

WATERCOLOR TUBES ARE USED. IT IS EASIER AND QUICKER TO GET RICH MIXES FROM THE VARIOUS PIGMENTS BY USING THEM FRESH FROM THE TUBES.







LARGE BARREL MARKER - ULTRA FINE TIP - COLORED CHARCOAL PAPER





SMALL BARREL MARKER - MEDIUM TIP - TINTED CHARCOAL PAPER







SMALL BARREL MARKER - WEDGE TIP - MARKER PAPER



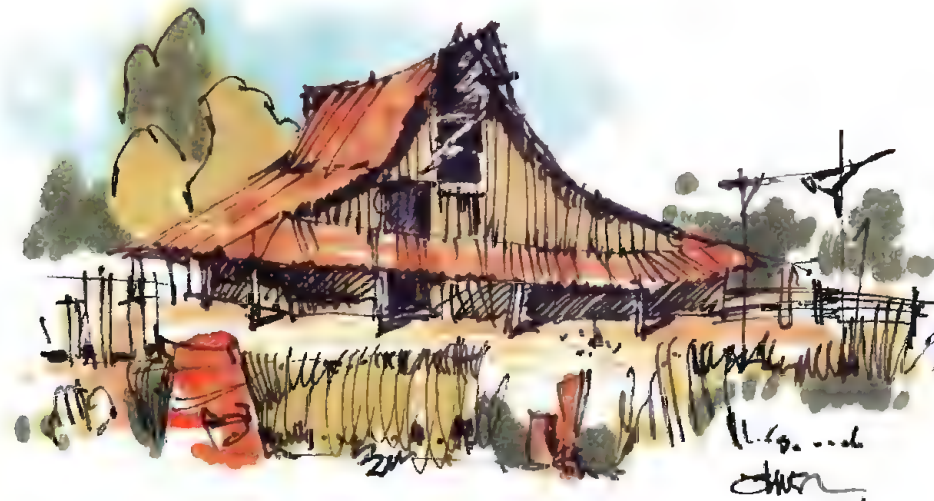




CHI CHI CASTENANGO  
GUATEMALA

# 5

## MARKERS



A MARKER IS A COLORED DRAWING INSTRUMENT MADE UP OF A TIP CONSISTING OF A FELT OR FIBEROUS SUBSTANCE FED BY A RESERVOIR OF DYE. THESE COME IN VARIOUS SIZES, SHAPES, TIPS AND COLORS AND BEAR MANY DIFFERENT TRADE MARKS. THESE PENS WILL BE REFERRED TO AS MARKERS SINCE THEY ALL PERFORM IN MANY SIMILAR WAYS. THE COLOR MEDIUM IS EITHER OIL BASED OR WATER SOLUBLE. THE OIL BASED COLORS ARE SOMEWHAT LIGHT FUGITIVE AND THEREFORE SUBJECT TO FADING IN NATURAL LIGHT. THERE ARE SPRAY SCREENS THAT ARE SAID TO HAVE SCREENING POWERS AGAINST FADING. THIS WHOLE INDUSTRY IS SO NEW THAT I DON'T THINK THE RESULTS OF SCREENING AGAINST ULTRAVIOLET RAYS HAS BEEN PROVEN. HOWEVER, SINCE THE SKETCH IS AT STAKE, PERMANENCY IS NOT A MAJOR FACTOR.




THERE IS A WIDE VARIETY OF POINT TYPES AND SHAPES. IT IS SUGGESTED THAT THEY BE EXPERIMENTED WITH AS THE DEMONSTRATIONS IN THIS BOOK SUGGEST. ONE IMPORTANT WARNING IS THAT THE PENS DO DRY OUT IF LEFT EXPOSED SO KEEP THEM CAPPED SECURELY WHEN NOT IN USE.

THE USE OF THE MARKER IS NOT DIFFICULT TO LEARN AND TAKES LITTLE OR NO EXPERIENCE. IT IS A VERY GOOD WAY TO GET IN TO THE APPRECIATION OF COLOR WITHOUT ALL OF THE DIFFICULTIES OF MIXING COLORS TO ACHIEVE OTHER COLORS. THERE IS AN UNLIMITED VARIETY OF COLORS. WHEN IN THE FIELD A SMALL SELECTION OF MARKERS SHOULD BE MAINTAINED FROM THE LARGER SUPPLY IN THE STUDIO BECAUSE THEY CAN BE BULKY.

THE BIGGEST DIFFERENCE BETWEEN WATERCOLORS AND MARKERS IS IN THE PORTABILITY OF THE MANY VARIETIES OF COLORS. WITH A SMALL WATERCOLOR KIT THERE ARE TWELVE COLORS THAT CAN BE INTERMIXED TO OBTAIN EVEN MORE COLORS. COMPARE THIS WITH ONE MARKER FOR EACH COLOR. THE APPLICATION OF WATERCOLOR AND MARKERS IS DIFFERENT BUT THE END RESULTS ARE EQUALLY AS EFFECTIVE.

THERE ARE PAPERS ON THE MARKET ESPECIALLY DESIGNED FOR USE WITH MARKERS SO THAT THERE WILL BE NO BLEEDING ON THE SURFACE OR THROUGH THE PAPER. THIS DOES NOT PRECLUDE THEIR USE ON OTHER PAPERS.



 YELLOW GREEN SPANISH OLIVE PALE OLIVE OLIVE ORIENTAL YELLOW BROWN TERRA COTA DARK BRICK RED BRICK RED PALE BLUE MANGANESE BLUE BLUE GREEN BLUE MARINER BLUE PUTTY CLAY DARK BARK BRICK BEIGE FUCHSIA VERMILLION BUTTERCUP YELLOW MAUVE PEACH WARM GREY #2 COOL GREY #2

74 THESE COLORS REPRESENT THE ONES USED IN THE SKETCHES IN THIS BOOK. THERE ARE A GREAT MANY MORE. THE SELECTION IS ENTIRELY A PERSONAL ONE.

KEEP THE TREE INDICATIONS  
SIMPLE IN ORDER TO CON-  
TRAST WITH THE BRICK TEX-  
TURE OF THE BUILDING

THE TONE VALUES  
CHANGE FROM DARK  
TO LIGHT IN THE  
SHADED AREA.

THE DARK AND VERY DARK  
AREAS ARE NECESSARY  
TO THE EXCITEMENT OF  
THE SKETCH.

THE BRICK SURFACE IS  
SUGGESTED BY RANDOM  
LINES AND DARKER HUES.

SHADOWS ARE MADE  
DARKER BY AN OVER-  
LAY OF A DARKER HUE  
OF COLOR.







ACCENT COLORS THROUGHOUT THE SKETCH PROVIDE THE DELIGHT AND THE BLUE AGAINST THE WHITE PROVIDES A FRESH QUALITY.

THE BLUE AND RED COMPLEMENTARY COLORS REINFORCE EACH OTHER.

THE RED UMBRELLA SERVES AS A FOCAL POINT IN THE SKETCH.

OBSERVE HOW IMPORTANT THE BLACK AREAS ARE TO THE WHOLE EFFECT.





THE BROAD EDGE OF THE PEN TIP ALLOWS THE TIMBERS AND ROOF SLATES TO BE APPLIED QUICKLY WITH FEW STROKES. THIS ALLOWS THE SKETCH TO BE STRONG AND SPONTANEOUS.

TWO VALUES OF THE SAME COLOR PROVIDE A PATINA OR TEXTURE TO THE SURFACE.

THE DETAIL OF THE WINDOWS IS ONLY SUGGESTED. THE VIEWER FILLS IN THE BLANKS.

THE BLUE AND RED COLORS COMPLIMENT EACH OTHER AND STAND OUT IN THE NEUTRAL MATRIX OF BROWN.



THIS SKETCH WITH A BALL POINT PEN WOULD ALSO HAVE THE SAME APPEARANCE IF DONE WITH A NYLON TIP PEN.

THE FORMS AND SHAPES ARE ACHIEVED MORE THROUGH THE COLORED MARKERS THAN THE PEN LINE.

A CHANGE IN VALUE WITHIN THE COLOR AREAS IS AS IMPORTANT AS A CHANGE OF COLORS.

THE BACKGROUND IS MADE STATIC IN CONTRAST TO THE DYNAMIC QUALITY IN THE FLOWERS.

COLORS ARE OVERLAID IN THE FABRIC ON THE TABLE.



WHITES LEFT IN PICTURE  
PROVIDE NEEDED AC-  
CENTS FOR INTEREST.

KEEP ALL COLORS SIMILAR IN  
HUE AND VALUE. THIS WILL  
ALLOW THE BRIGHT COLORS TO  
PROVIDE IMPACT AND A CENTER  
OF INTEREST.

NOTE SMALL DETAIL  
SUGGESTIONS

FENCE AND PILINGS  
LINK BUILDINGS TO-  
GETHER ACROSS  
THE PICTURE.

GREY MARKERS  
OVER BLUE.

BLACKS PLAY AN IMPORTANT  
ROLE IN MAKING A STRONG  
IMPACT. USE THE WHOLE RANGE  
OF VALUES. DON'T STOP  
SHORT.

SMALL BARREL MARKER - ULTRA FINE TIP - DITTO COPY PAPER.





OAXACA, MEXICO

THE FELT PEN WAS GETTING DRY DURING THE MAKING OF THE SKETCH. THIS ACCOUNTS FOR THE GREY STROKES WHICH SOFTEN THE SKETCH AND GIVES IT CHARACTER.

THE DARKS OF THE SHADED AREA HELP TO EMPHASIZE THE LIGHT, SUNNY COURTYARD.

NOTE THE CHANGE IN VALUE OF COLOR EMPHASIZES THE PERPENDICULAR PLANES.

IT IS NECESSARY TO LEAVE LIGHT AREAS ON THE FLOOR AND CEILING ARCHES TO GIVE LIFE AND QUALITY TO THE DARK AREAS.

UNIFYING COLOR WITH STRONG DARKS, SHADOWS AND ACCENTS OF COLOR PROVIDES A FOCAL POINT IN THE SKETCH.

OVERLAY OF GREY MARKER CHANGES COLOR AND TONE OF THE ORIGINAL BEIGE COLOR.

DETAIL WAS KEPT TO A MINIMUM IN ORDER TO PRESERVE THE SOFT QUALITY.

THE ABSORBANT SURFACE CREATES SOFT EDGES TO THE MARKER STROKES.



ITALIAN HILLTOWN

THE SKETCH WAS DONE ON ABSORBANT PAPER PROVIDING AN INTERESTING SOFT APPEARANCE.

THE FEN STROKES ARE USED TO DEPICT GROUND FURROWS BUT THEY ALSO SERVE TO INCREASE THE HORIZONTAL FEELING OF THE GROUND PLANES.

SMALL BARREL MARKER - LARGE TIP - SUMI SKETCH PAPER





THE CONTRAST BETWEEN THE WHITE AND GREY WALLS CREATES A SENSE OF DISTANCE.

THE CALLIGRAPHIC PEN POINT LENDS ITSELF PARTICULARLY WELL IN CREATING LANDSCAPE FORMS SUCH AS TREES AND BUSHES.

THE VARIETY OF GREEN TONES IN THE TREES AND GROUND LINKS THE COMPOSITION TOGETHER.





BECAUSE THE LINE QUALITY IS DELICATE, SO ARE THE VALUE CHANGES IN THE COLORS.

SHADOWS ARE ALWAYS DARKER VALUES OF THE SURFACE COLOR.

THE CHANGE IN DIRECTION OF THE WALL SURFACES IS RE-INFORCED BY THE DARKER VALUES OF THE COLOR.

LAUTERBRUNNEN  
SWITZERLAND 64



WHEN A QUILL PEN IS USED FOR SKETCHING AND TIME IS IMPORTANT THE SKETCH MUST BE NECESSARILY SMALL.



THE JUDICIOUS USE OF BRIGHT COLORS ENLIVEN THE SKETCH.

THE TYPE OF ARCHITECTURE IN THESE SCENES LEADS ITSELF TO THE QUILL PEN.

THE BEIGE COLOR AND THE WHITES HELP TO UNIFY THE COMPOSITION.

LIGHT BLUE IS ADDED TO THE WARM GREY OF THE UMBRELLA WHICH RELIEVES THE MONOTONY.



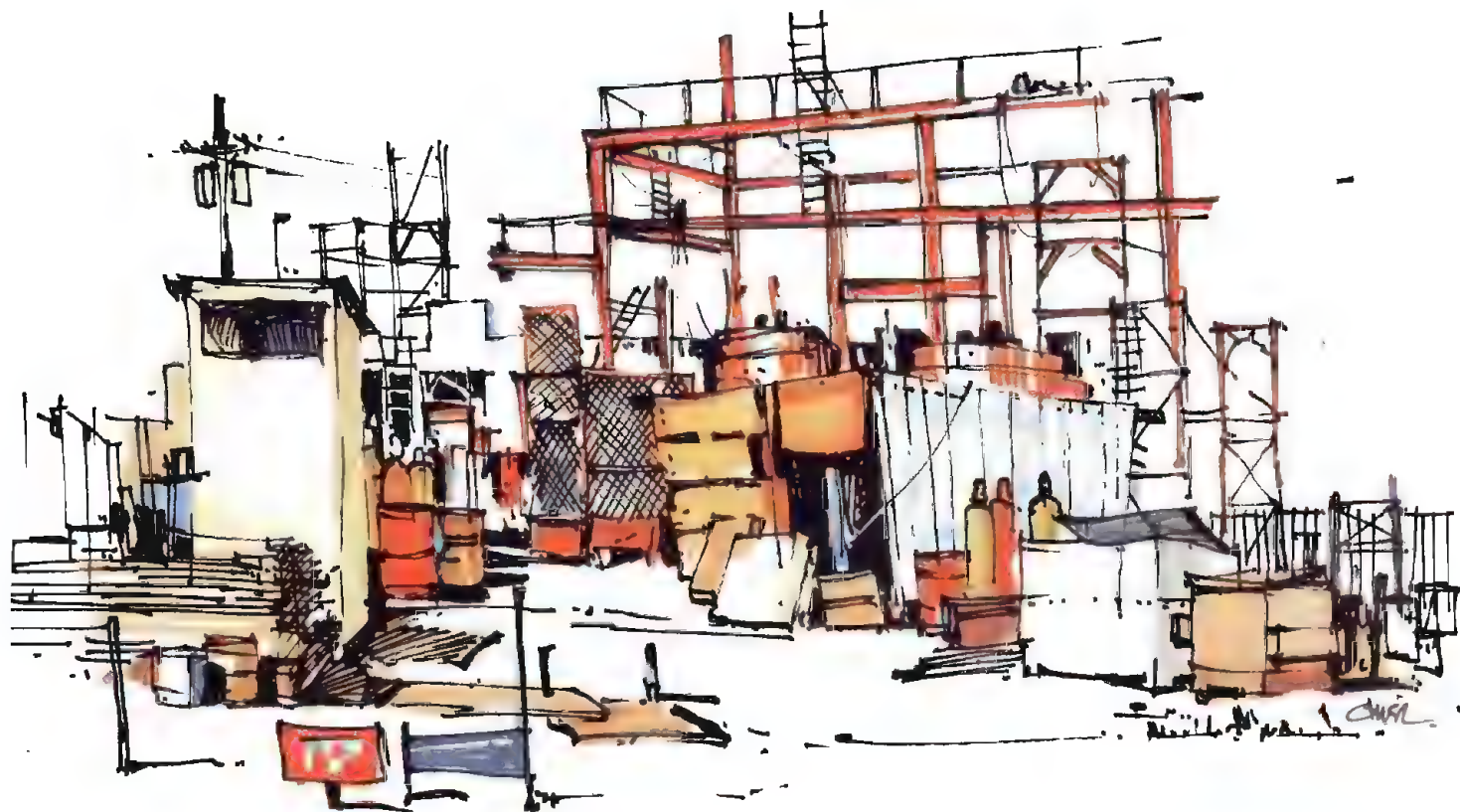
THE SCENE CALLS FOR A LOT OF COLOR BUT IT WAS LIMITED TO A MODEST PALETTE OF COLORS AVAILABLE.

THE SOFT NATURE OF THE SKETCH PEN POINT GIVES THE SKETCH AN INFORMAL LOOK WHICH REINFORCES THE MOOD OF THE SCENE.



THE LINKING OF ELEMENTS  
THROUGHOUT THE COMPOSITION  
SHOULD BE NOTED.

THE DARKS IN THE COMPOSITION  
ARE IMPORTANT TO STABILIZE  
ALL OF THE ACTIVITY.



THE MARKER IS COMPATIBLE  
WITH FOUNTAIN PEN INK AND  
DOES NOT DISSOLVE IT

DEPTH IN THE COMPOSITION  
IS ACHIEVED THROUGH  
SCALE AND OVERLAPPING  
OF ELEMENTS RATHER  
THAN THROUGH PERSPECTIVE.

THE FREE FLOWING INK SUPPLY IN THE SPEED BALL PEN RENDERS A FREE AND LOOSE SKETCH. THE WATERPROOF INK DOES NOT DISOLVE WITH THE ADDITION OF MARKER COLOR.

A GREY OVERLAY TENDS TO DEEPEN COLOR VALUES.

THE SHADOW AREA UNDER THE TREE LINE FRAMES THE ACTIVITY ON THE STREET

THE BUSY STREET SCENE IS CONTRASTED WITH THE STRONGER AND SIMPLER FORMS OF THE BUILDINGS.



THIS IS A QUICK AND BOLD  
TECHNIQUE AND HAS A  
CHARACTER ONLY ACHIEVED  
BY A BRUSH.

THE SKETCH IS PRIMARILY  
EXECUTED WITH A BRUSH  
WITH A LITTLE HELP OF  
A PEN ON THE FENCE.



CAYACA, MEXICO

BRIGHT COLOR IS USED  
SPARINGLY.

THE SUBTLE COLORS IN THE  
DOMES AND CUPOLAS ARE  
A COMPLIMENT TO THE  
BRIGHT COLORS OF THE PEOPLE.



A SKETCH OF THIS SCALE AND COMPLEXITY IS FULL OF SUGGESTIONS WITHOUT TOO MUCH ATTENTION TO DETAIL.

THIS SKETCH WAS DONE WITH ALL COLORED FELT PENS AND FELT MARKERS

THIS SKETCH IS NOT MEANT TO FOCUS ON A POINT NECESSARILY BUT TO GENERATE INTEREST THROUGHOUT THE COMPOSITION.

THE ARCHITECTURE IS ACTIVE AND INTERESTING SO AN EMPHASIS OF COLOR WAS USED IN THE PEOPLE TO DRAW ATTENTION AWAY FROM THE ARCHITECTURE.



6

COLORED PENCILS

SOLUBLE

AND

NON SOLUBLE



THE USE OF COLORED PENCILS IN ENHANCING THE SKETCH IS EFFECTIVE BUT MORE TEDIOUS THAN WATERCOLORS OR MARKERS. COLORED PENCILS ARE USED PRIMARILY TO TOUCH IN COLOR ON OTHERWISE MONOCHROMATIC SKETCHES. THIS IS PARTICULARLY USEFUL WITH SKETCHES DONE ON TINTED PAPERS. BECAUSE OF THE VARIETY OF TYPES OF "LEADS" IN PENCILS, DIFFERENT EFFECTS CAN BE ACHIEVED. SOME LEADS ARE SOFT AND WAXY IN TEXTURE WHILE OTHERS ARE CHALKY AND BRITTLE. IN ADDITION, THERE ARE LEADS THAT ARE WATER SOLUBLE AND CAN BE MANIPULATED AND BLENDED WITH THE ADDITION OF WATER GIVING THE APPEARANCE OF A RENDERING. WITH THIS TYPE OF PENCIL, EDGES AND ENTIRE PASSAGES CAN BE SOFTENED.

THE STROKES OF THE PENCIL CAN BECOME A VERY DEFINITE PART OF THE CHARACTER OF THE SKETCH. IN ADDITION, THE CAREFUL OVERLAYING OF DIFFERENT COLORS IN THE SAME AREA CAN PRODUCE SOME VERY INTERESTING COLORS AND TEXTURES.

OVERLAYING CAN BECOME TIME CONSUMING, BUT WHEN USED FOR TOUCHING IN COLOR ACCENTS IT CAN BE QUITE EFFECTIVE.





SOME OF THE STROKES  
OF THE COLORED PENCILS  
DISSOLVE WITH THE APPLI-  
CATION OF WATER WHILE  
OTHERS REMAIN. THIS  
GIVES THE APPEARANCE  
OF MIXED MEDIA.

GRADATION OF VALUES IS  
EASILY ACHIEVED USING  
THIS MEDIA.

THE LIGHT AREA NEAR  
THE CENTER DRAWS  
THE EYE TO THE CENTER  
OF INTEREST.

THE SIZE OF THE PALETTE  
OF COLORS LIMITS THE  
COLORS ACHIEVED.



PONTE DEI FUSARI  
VENICE, ITALY



THE STROKES  
ARE USED TO  
REINFORCE  
THE GROUND  
FORMS.

THE INTERPLAY OF THE ROOF FORMS  
AND THE WALLS PROVIDES THE COMP-  
OSITIONAL INTEREST IN THE SKETCH.  
THE WHITE WALLS EMPHASISE THIS POINT.

THIS SKETCH  
WAS DONE ON  
BROWN WRAP-  
PING PAPER.

SMALL BARREL MARKER - MEDIUM TIP - COLORED WRAPPING PAPER



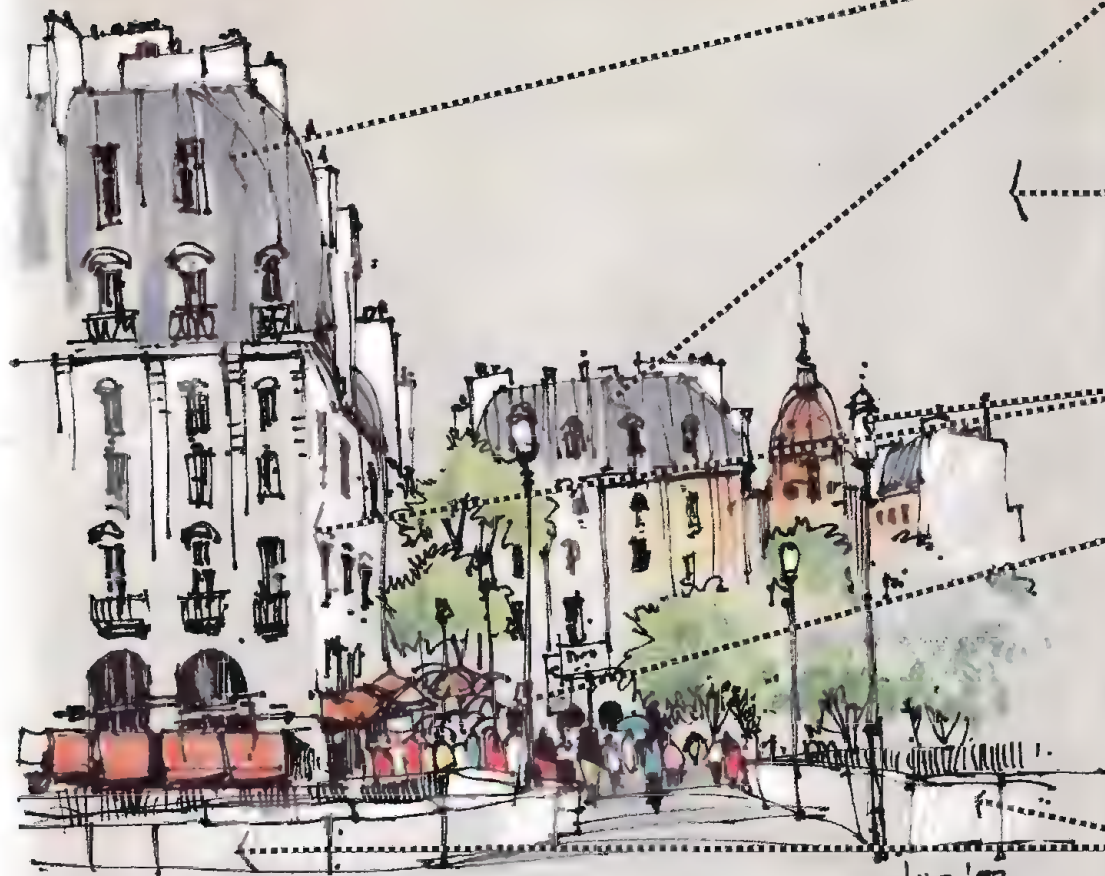


THIS TYPE OF SKETCH IS VERY RAPID BUT STILL QUITE STRONG WITH A MINIMUM OF DETAIL.

THE LARGE WEDGE TIP PROVIDES THE HEAVY SKELETON TO SUPPORT THE ELEMENTS IN THE SKETCH. THE USE OF COLOR WAS KEPT TO A MINIMUM FORCING THE WHITE OF THE BUILDINGS TO ACT AS COLOR.

THE DARK SHADOW PROVIDES A BASE FOR THE STRONG WHITE ELEMENTS.





PARIS, FRANCE '82

WORK WITH AREAS OF COLOR. DON'T ALLOW THE USE OF COLOR TO BECOME SPOTTY.

← ALLOW THE COLOR TO BECOME A PART OF THE COLOR COMPOSITION.

USE WHITES FOR HIGHLIGHTING.

PROVIDE THE MOST ACTIVE AREAS AND VALUE CHANGES AT THE CENTER OF INTEREST.

ALLOW THE STROKES TO SHOW IN ORDER TO PROVIDE SPARKLE AND CHARACTER TO THE SKETCH.

NOTE THE WHITES THAT ARE LEFT.

THIS IS A GENERAL COMPOSITION OF ELEMENTS WITH NO PARTICULAR CENTER OF INTEREST.

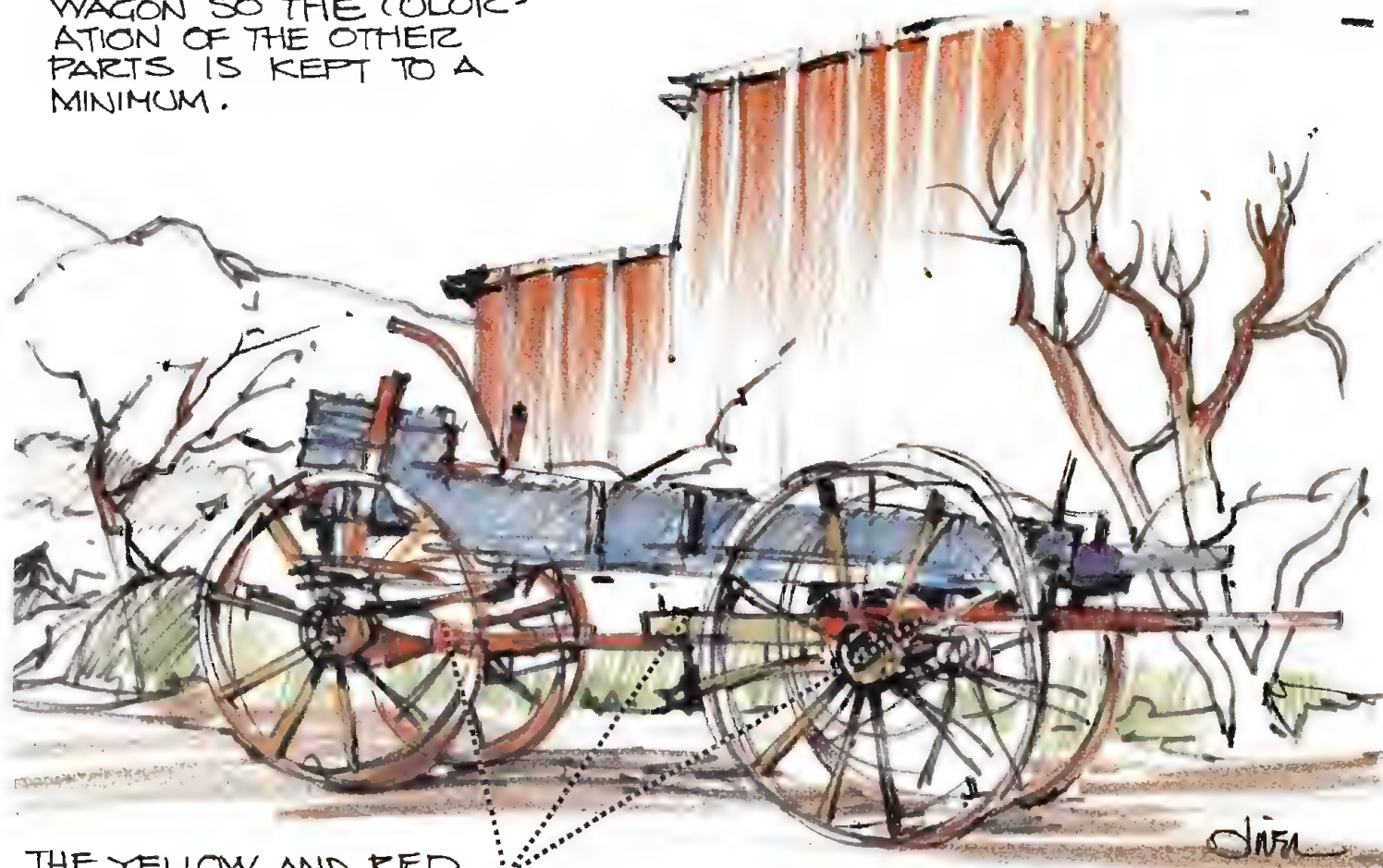


THE TENDENCY IS TO WANT TO COLOR ALL OF THE BUILDINGS ELABORATELY BUT THIS WAS HELD BACK IN ORDER TO EXPLOIT THE PEOPLE.

PIAZZA DE SANTA CROCE  
FLORENCE, ITALY. '81



THE FOCUS IS ON THE  
WAGON SO THE COLOR-  
ATION OF THE OTHER  
PARTS IS KEPT TO A  
MINIMUM.



THE YELLOW AND RED  
ACCENTS ARE PROVIDED  
TO COMPLIMENT THE BLUE  
AND LIVEN UP THE SKETCH.

SMALL BARREL MARKER - LARGE TIP - DRAWING PAPER



THE DARKS INSIDE OF THE BARN AND IN THE SHADOW AREAS ARE IMPORTANT TO THE STRENGTH AND INTEREST OF THE SKETCH.

KEEP A VARIETY OF TONE ACROSS A SURFACE. COMBINE COLORS TO GIVE VARIETY AND INTEREST TO THE COLOR AREAS.



THE LARGE TIP SUGGESTS STRENGTH. THE APPLICATION OF COLOR WAS KEPT EQUALLY STRONG.



BISBEE, ARIZONA.

THE STROKES ARE VALUABLE IN UNITING THE WALL SURFACE.

COLORS ARE MIXED TOGETHER TO ACHIEVE A PATINA ON THE OLD MATERIALS.

THE DARK VALUES SEPARATE THE TWO BUILDING PLANES AND CREATE DEPTH.

SHADOWS STILL HAVE A LIGHT QUALITY.

THE CALLIGRAPHIC POINT PROVIDES A STROKE TO ENHANCE THE DILAPIDATED BUILDING.

SMALL BARREL MARKER - WEDGE TIP - TYPING PAPER.

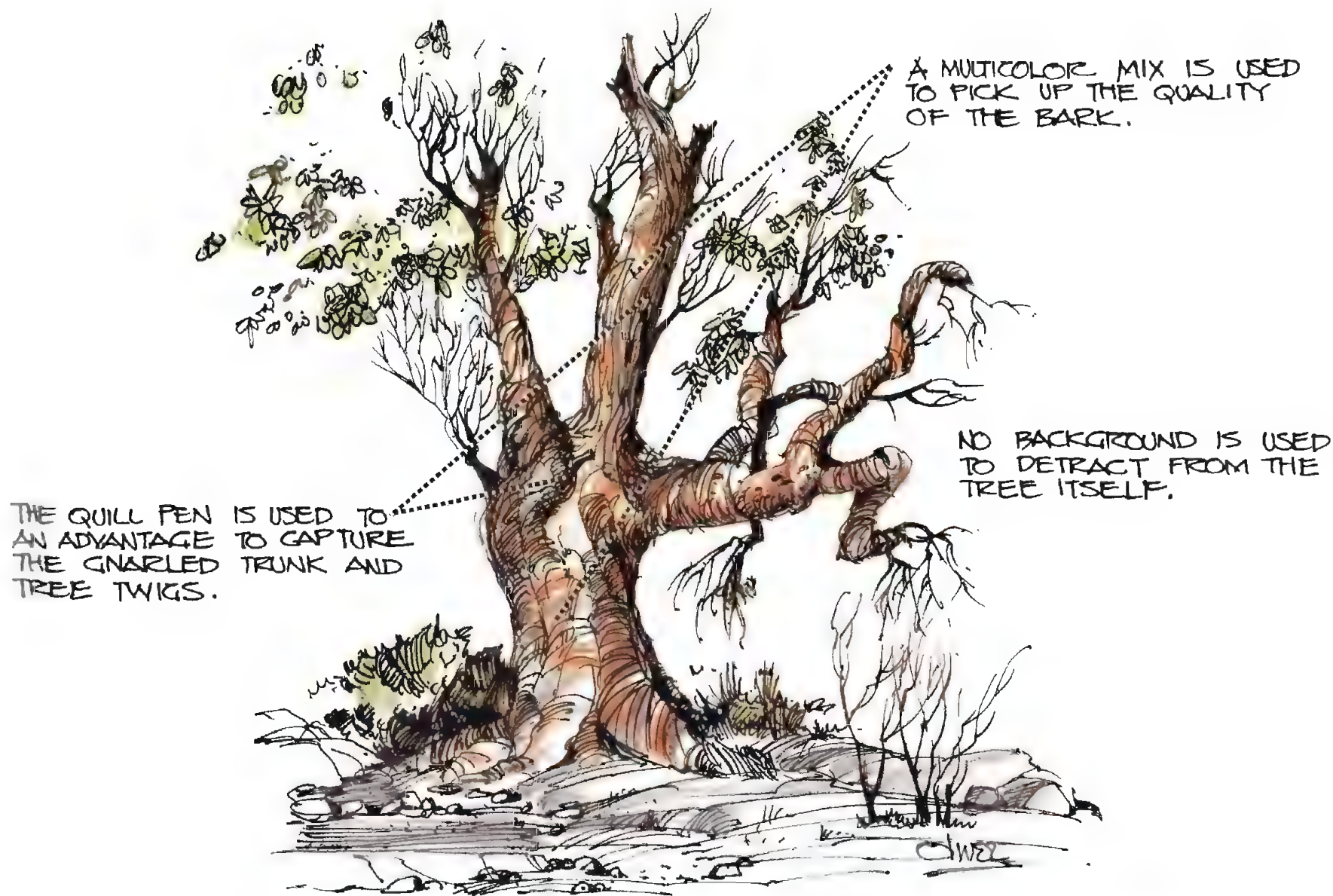




THE WHITES ARE LEFT TO  
PROVIDE SPARKLE TO THE  
SKETCH.

COLOR WAS USED SPARINGLY  
IN ORDER TO HONOR THE  
VERY FINE LINE OF THE  
PEN STROKE.







SAN GININGNANG  
ITALY.

THE PENCIL STROKES  
ARE IMPORTANT IN  
THE SKETCH. THEY  
NOT ONLY SUGGEST  
THE MATERIAL OF THE  
WALLS BUT ILLUSTRATE  
THE PATINA AND TEX-  
TURE OF THE WALLS.

NOTICE THE CHANGE IN  
COLOR OF THE ROLLING  
HILLS TO ADD TO THE  
FEELING OF DISTANCE.



THE SIDE OF THE PENCIL  
POINT WAS USED FOR THE  
SKY.

THE WHITE OF THE PAPER  
WAS LEFT BECAUSE THE  
SCENE WAS COLD AND  
SNOW WAS SCATTERED  
ABOUT.

THE MERCHANDISE PROVIDED  
THE COLOR.



THE FIGURE IS USED TO  
BALANCE THE COMPOSITION  
AND TO DIRECT THE EYE  
BACK INTO THE PICTURE.

THIS SKETCH WAS DONE  
VERY QUICKLY AND  
THE COLOR WAS ADDED  
LATER.

WRITING FOUNTAIN PEN - MEDIUM RIGID POINT - SKETCH PAPER

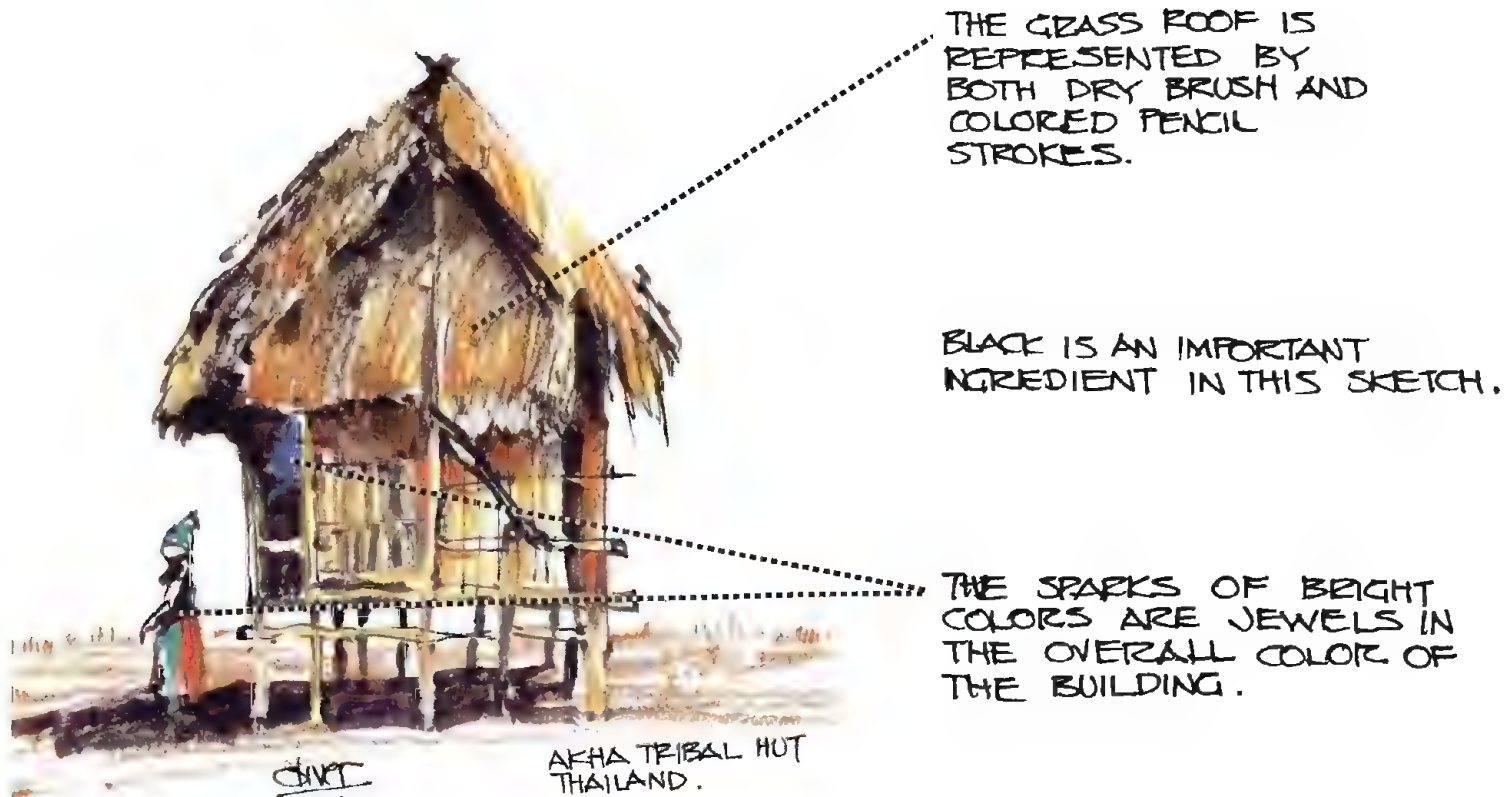




THE DETAIL WAS KEPT SIMPLE DUE TO THE SIZE OF THE SKETCH AND THE SIZE OF THE POINT ON THE PEN.

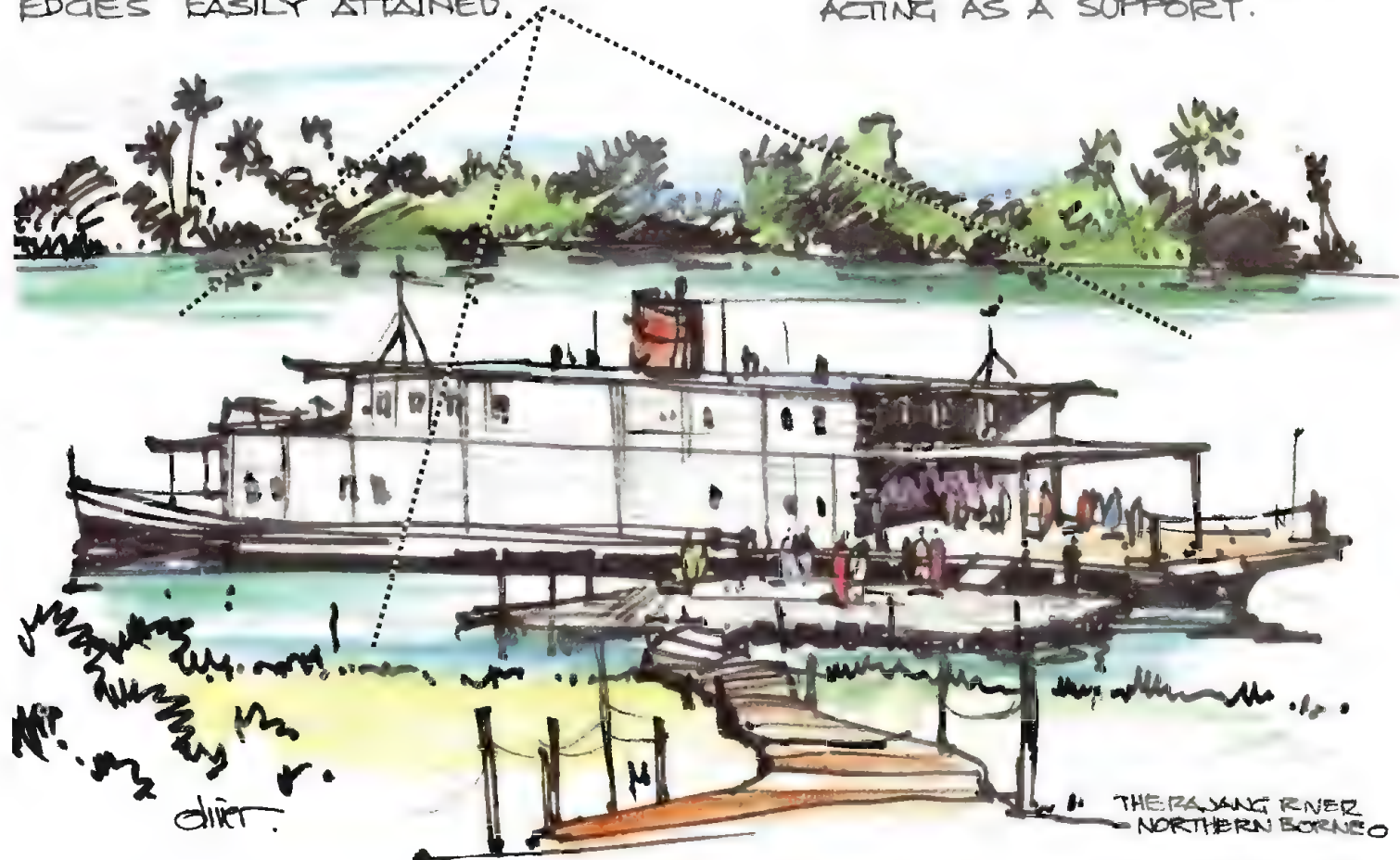
THE SKY WAS PURPOSELY MADE DARK TO REINFORCE THE WHITE BUILDINGS.

THE LARGE AREAS OF THE BUILDINGS REINFORCE THE BUSY QUALITY OF THE FIGURES IN CONTRAST.



THE WATER SOLUBLE PENCILS  
WORK WELL IN DEPICTING WATER  
SURFACES WITH HARD AND SOFT  
EDGES EASILY ATTAINED.

THE STRONG STROKES OF THE  
LARGER FELT TIP POINT DOMINATE  
THE SKETCH WITH THE COLOR  
ACTING AS A SUPPORT.

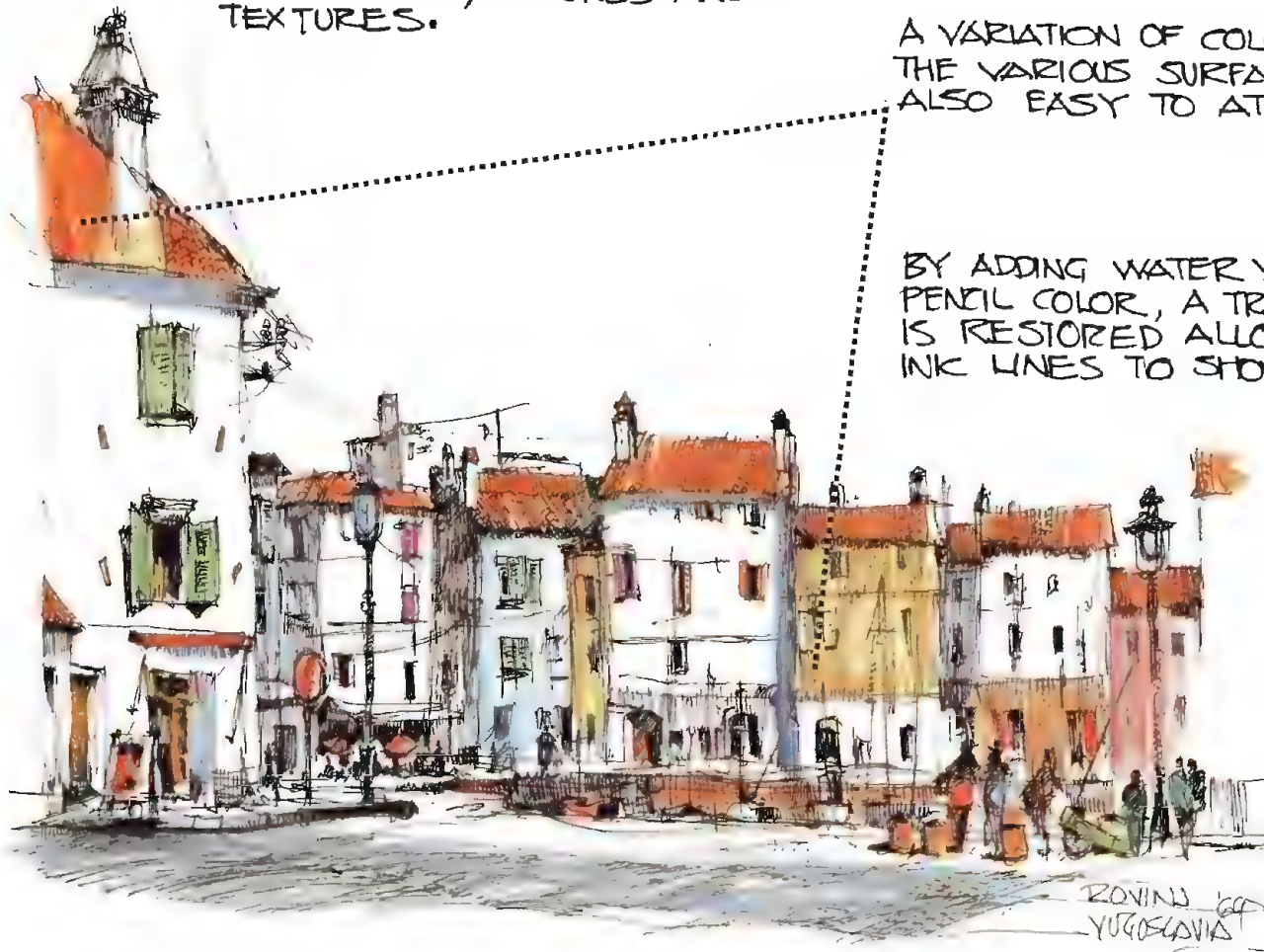




THE WATER SOLUBLE PENCILS  
PROVIDE A VARIETY OF  
CHOICES BETWEEN HARD AND  
SOFT EDGES, STROKES AND  
TEXTURES.

A VARIATION OF COLOR THROUGH  
THE VARIOUS SURFACES ARE  
ALSO EASY TO ATTAIN.

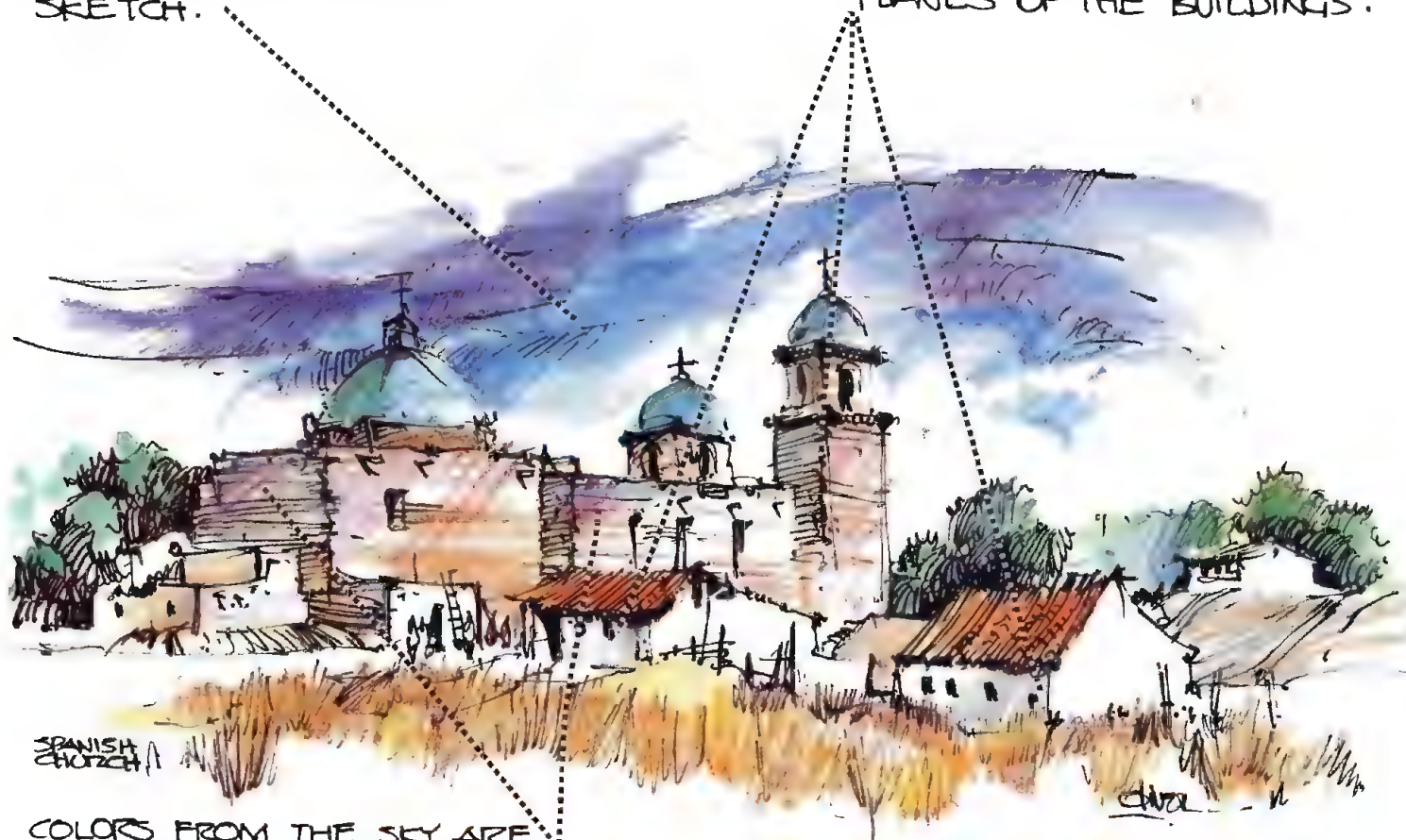
BY ADDING WATER WASH TO THE  
PENCIL COLOR, A TRANSPARENCY  
IS RESTORED ALLOWING THE  
INK LINES TO SHOW THROUGH.



ROVING 69  
YUGOSLAVIA

THE SKY IS SOMEWHAT  
WILD, BUT IT IS ONLY A  
SKETCH.

NOTICE THE SUBTLE VALUE  
CHANGE IN THE ADJACENT  
PLANES OF THE BUILDINGS.



SPANISH  
CHURCH

COLORS FROM THE SKY ARE  
REPEATED IN THE BUILDING  
WALL.

A VARIETY OF COLORS ARE USED TO ENHANCE THE DETERIORATED LOOK OF THE BUILDING.

PEN STROKES ARE KEPT LOOSE AND OVERLAP TO EXPRESS THE STATE OF DISREPAIR OF THE BUILDING.



THE INK STROKES ARE REINFORCED BY THE PENCIL STROKES TO PROVIDE VARIETY AND TEXTURE.

JEROME  
ARIZONA

SPEEDBALL PEN - SMALL POINT B-6 - MARKER PAPER

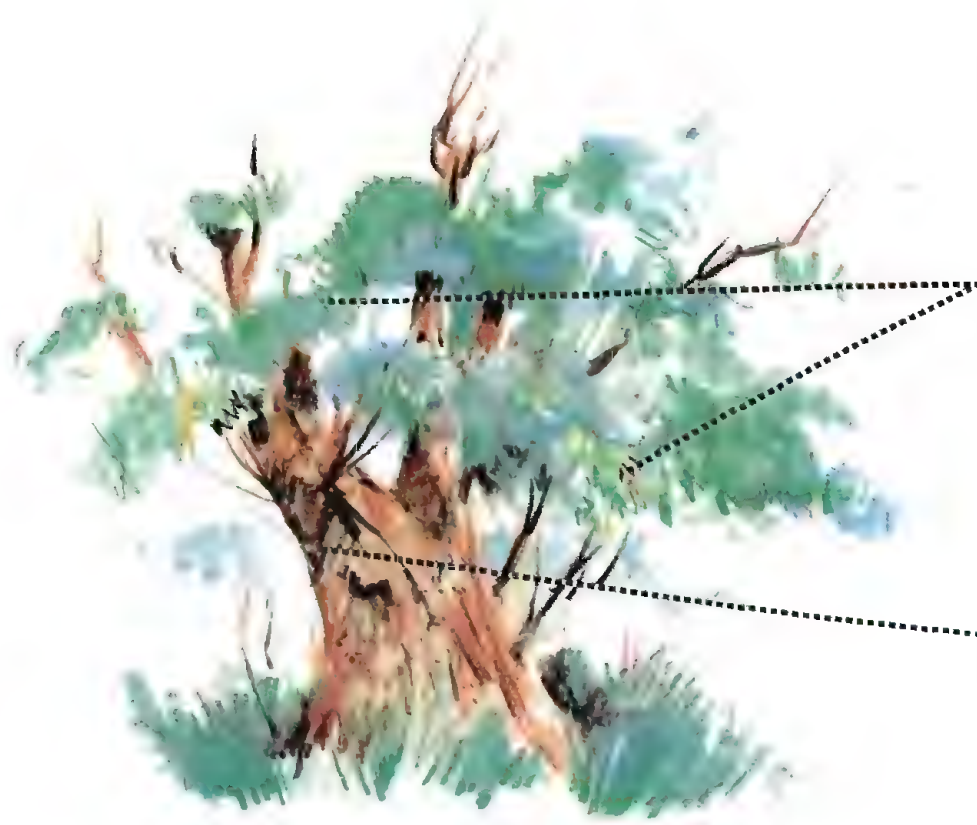


THE STROKES ARE APPLIED  
AFTER A WATER WASH  
SO THE TEXTURE OF THE  
BOARDS CAN BE EXPRESSED.

A VARIETY OF COLORS WAS  
USED IN THE DISTANT HILLS  
AND THEN THEY WERE  
BLENDED WITH A WATER  
WASH



THE BRUSH STROKES REP.  
PRESENT BUSH MATERIAL  
WHICH IS REINFORCED BY  
THE SUBTLE USE OF COLOR.



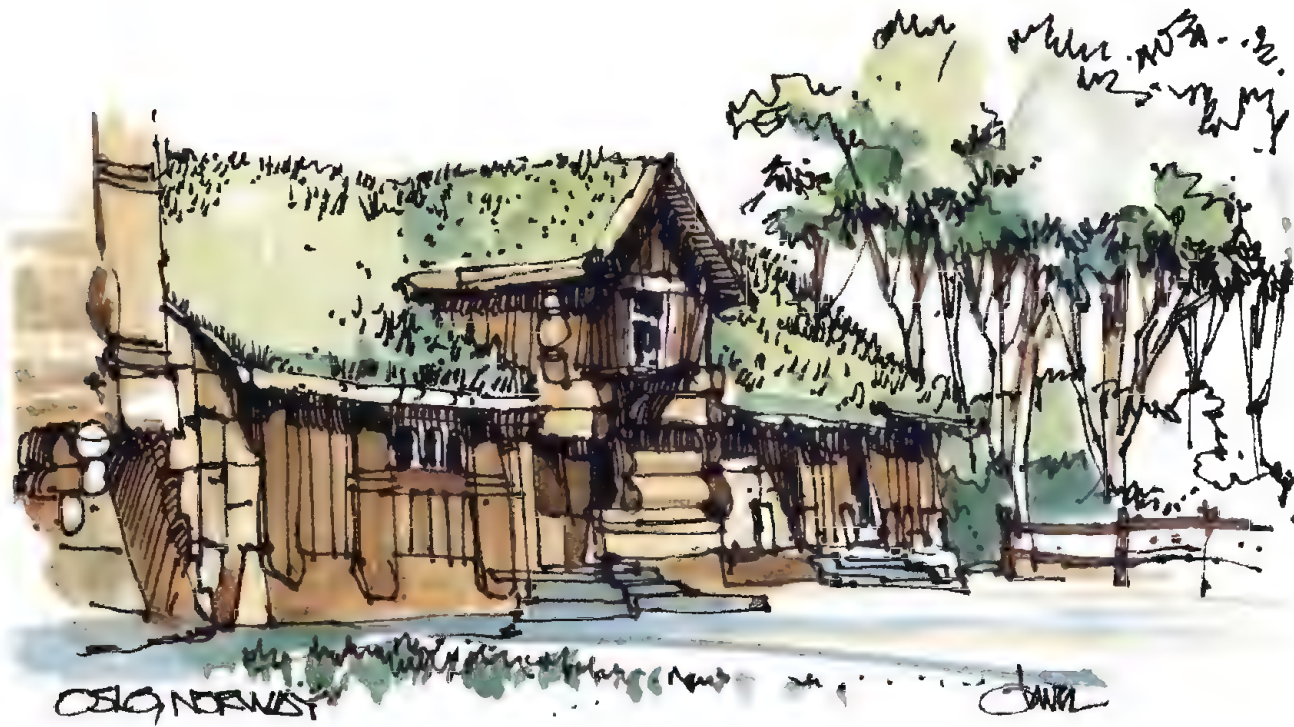
THE COLORS SHOWN ARE SOMEWHAT RAW. THIS IS DUE TO THE LIMITED COLORS AVAILABLE IN A SMALL SET.

THE TEXTURE OF THE FOLIAGE IS ACHIEVED BY BOTH WET AND DRY STROKES.

BLACK WAS USED TO PICK OUT THE TEXTURE IN THE TREE TRUNK.

# 7

## MIXED MEDIA







SMALL BARREL MARKER - MEDIUM TIP - MARKER PAPER



COLORLED MARKER WITH COLORLED PENCIL OVERLAYED

PENCIL APPLIED WITH TEXTURED SURFACE UNDER  
SKETCH PAPER. RENDERS TEXTURE ON PAPER  
SURFACE.



COLORED MARKER WITH COLORED PENCIL OVERLAYED

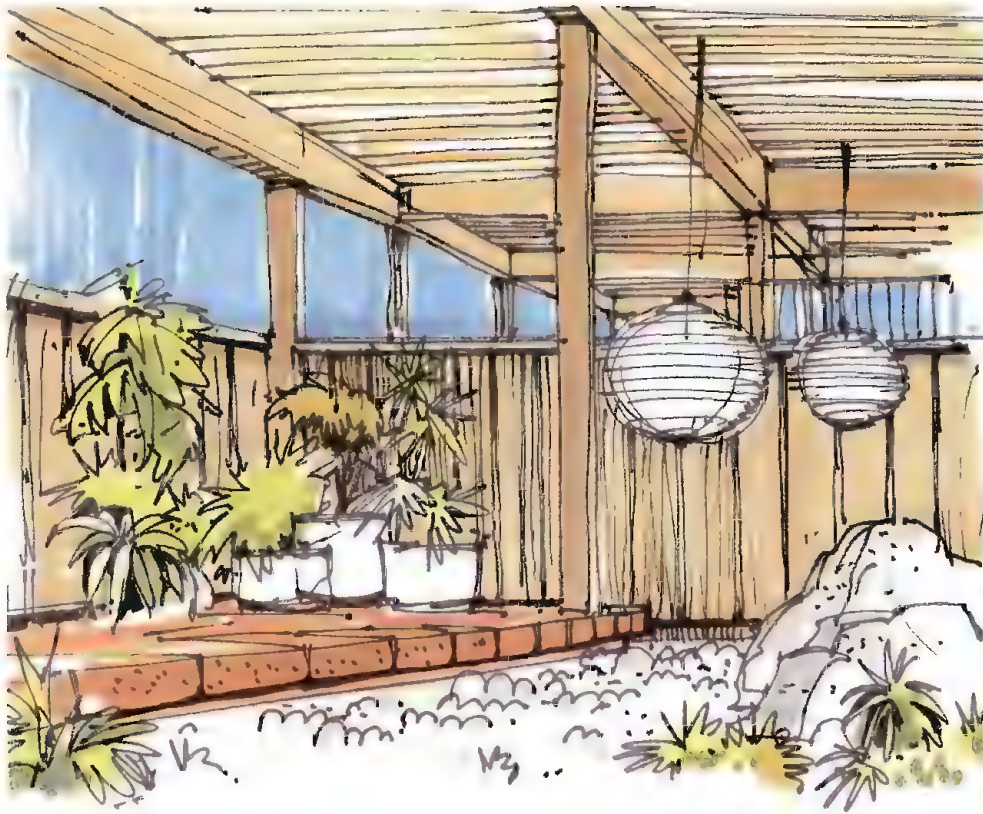
SMALL BARREL MARKER - FINE TIP POINT - MARKER PAPER



# 8

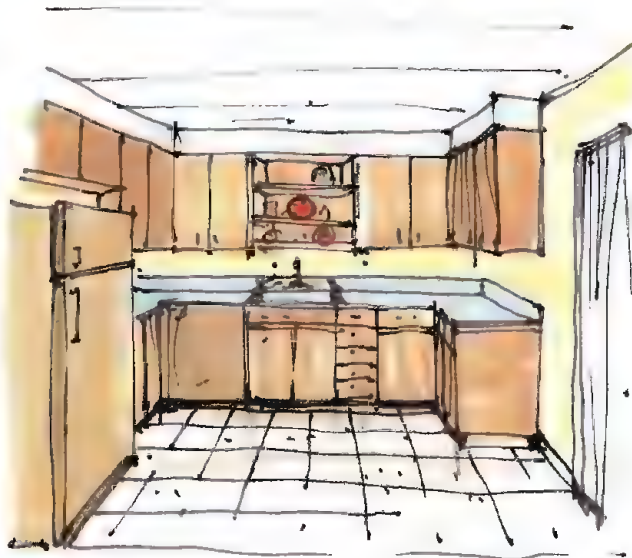
## SPECIAL SUBJECTS

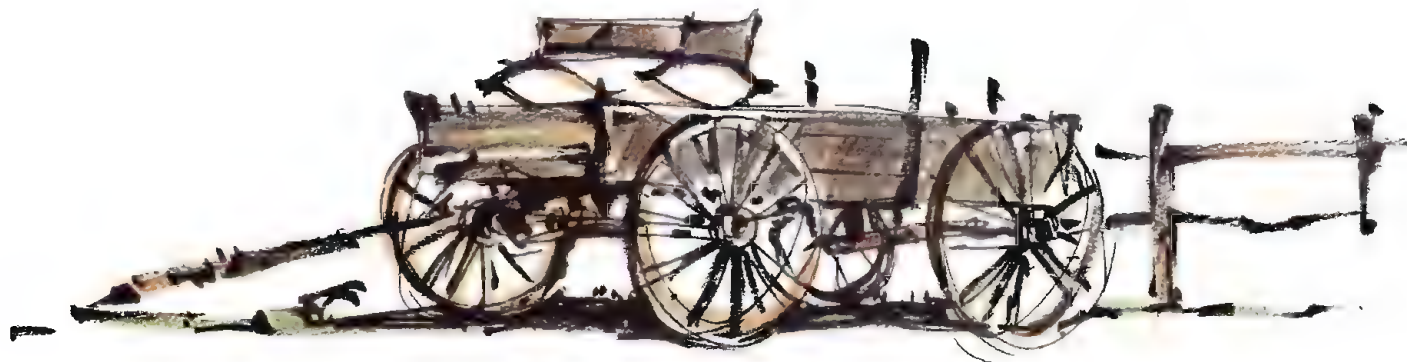




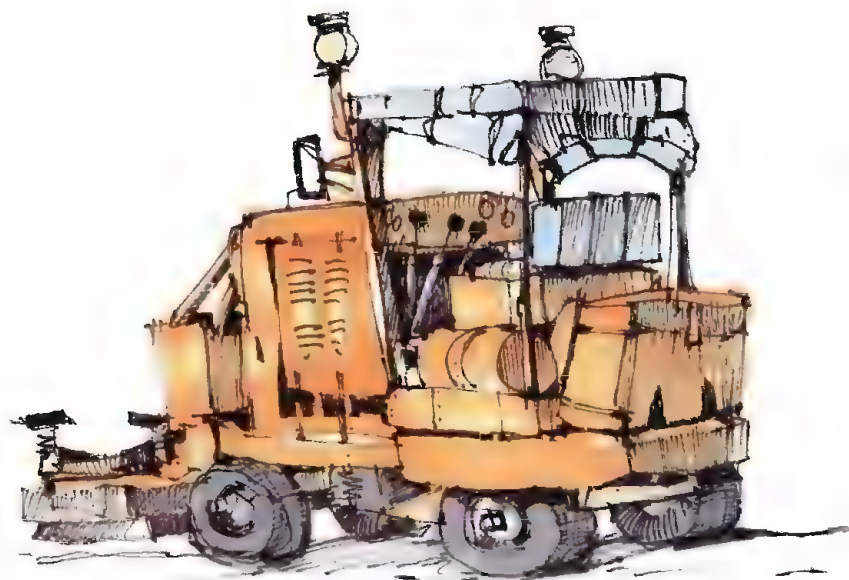
QUICK FREEHAND ARCHITECTURAL  
CONCEPTUAL SKETCHES - THESE  
SHOULD NOT BE CONFUSED WITH  
FINISHED RENDERINGS.

SKETCHES WERE DONE WITH  
FELT MARKER AND FINE TP.





FELT MARKER

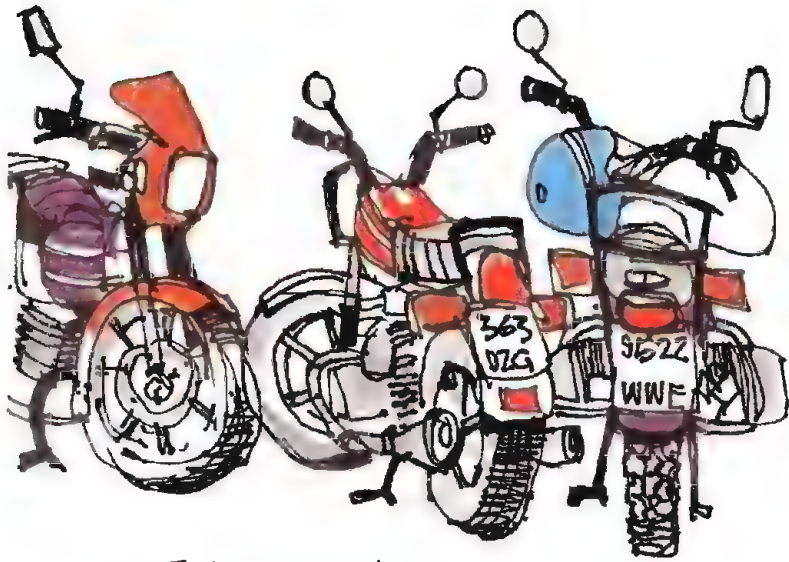


118 FELT MARKER

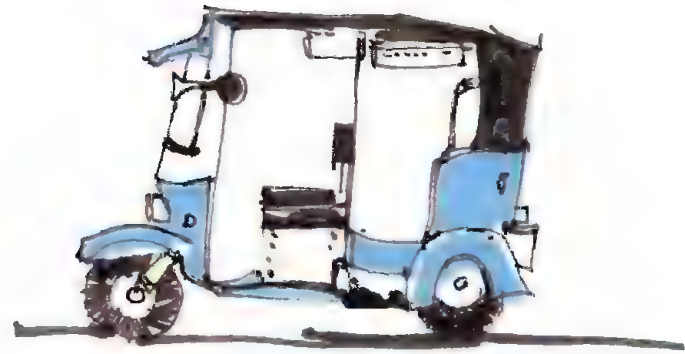


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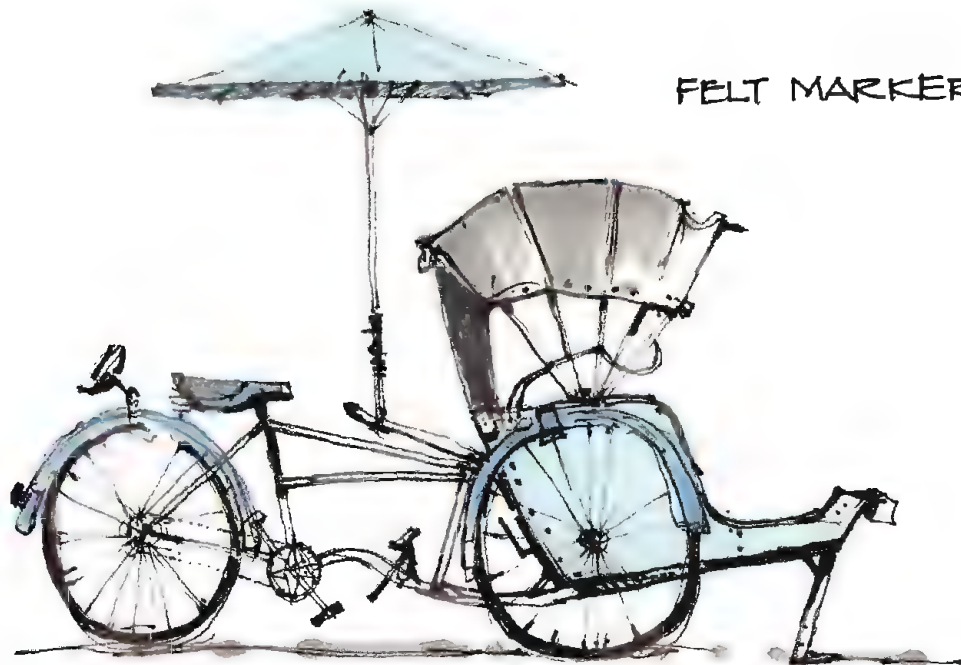




FELT MARKER



FELT MARKER

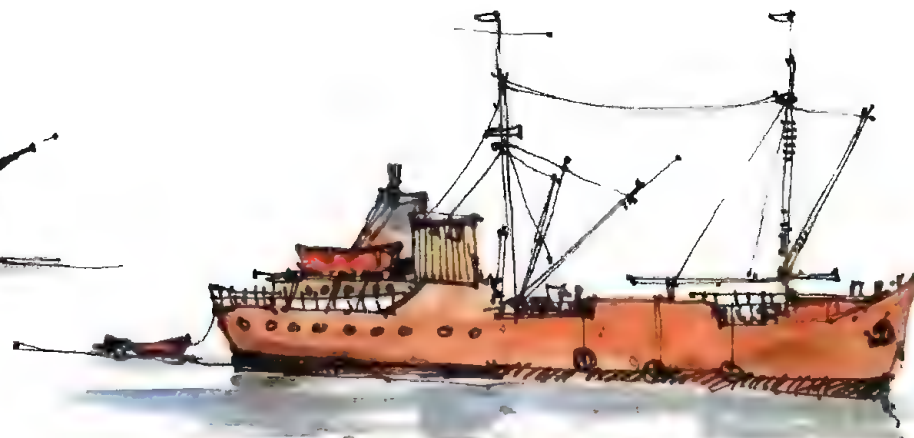


FELT MARKER

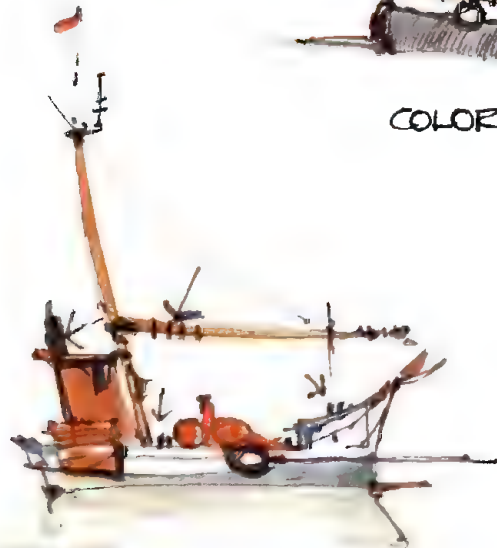




COLORED PENCIL



WATERCOLOR



WATERCOLOR



COLORED PENCIL



FELT MARKER



WATERCOLOR



FELT MARKER



WATERCOLOR



FELT MARKER





COLORED PENCIL



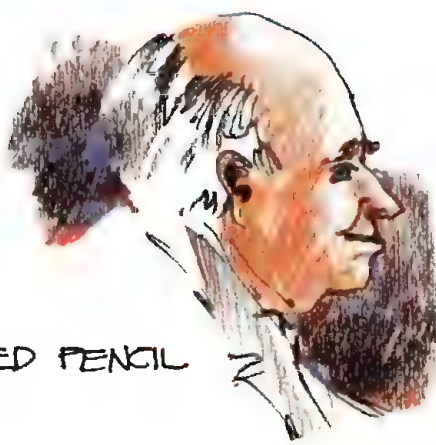
WATERCOLOR



COLORED PENCIL  
AND WATERCOLOR



FELT MARKER



COLORED PENCIL



WATERCOLOR



FELT MARKER



FELT MARKER



SOLUBLE  
COLORED  
PENCIL



FELT MARKER



WATERCOLOR

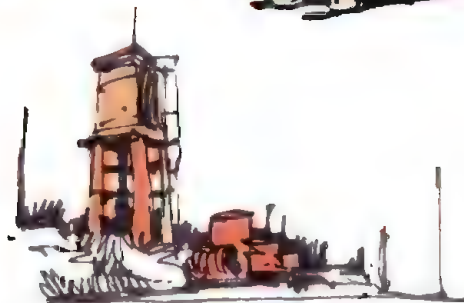


123





COLORED PENCIL



ALL SKETCHES ARE DONE  
WITH FELT MARKERS EXCEPT  
AS NOTED.







FELT MARKER



FELT MARKER



WATERCOLOR



SOLUBLE COLORED PENCIL



COLORLED PENCIL



FELT MARKER



FELT MARKER



WATERCOLOR



WATERCOLOR



COLORED THUMBNAIL SKETCHES  
USING DIFFERENT MEDIA FOR  
DEVELOPING FUTURE ART WORKS





WATERCOLOR



WATERCOLOR



COLORLED PENCIL

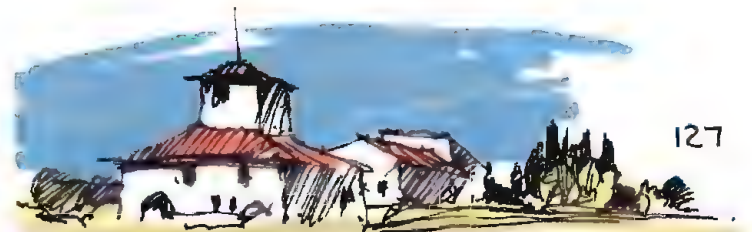


COLORLED PENCIL

QUICK SKETCHES MADE IN PASSING  
THROUGH THE COUNTRYSIDE AND  
COLOR ADDED LATER.



FELT MARKER



FELT MARKER

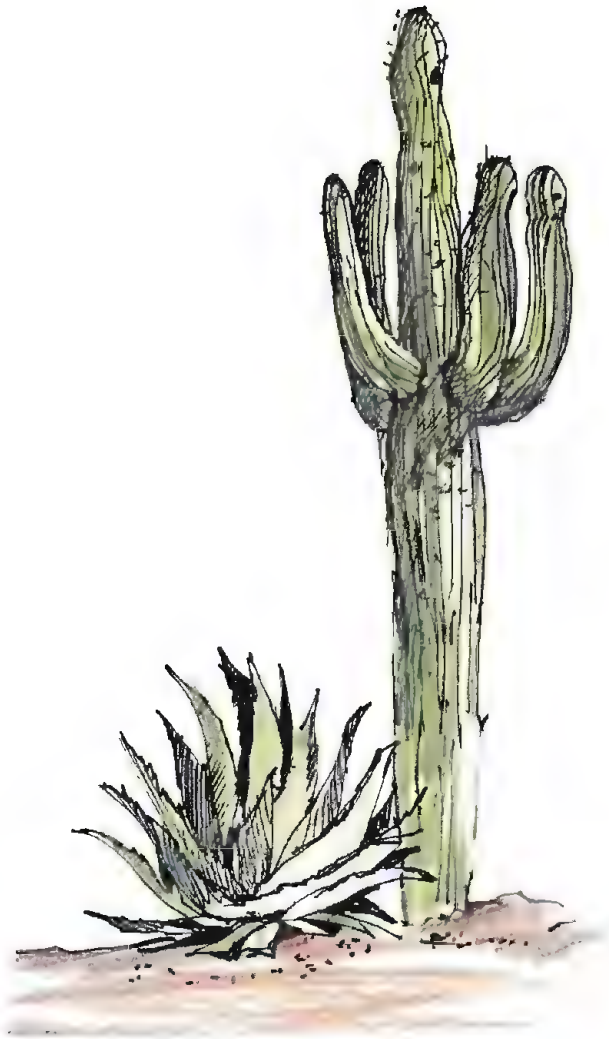




WATERCOLOR



MIXED MEDIA  
MARKER AND  
COLORED PENCIL



COLORLED PENCIL



WATER SOLUBLE  
COLORED PENCIL



FELT MARKER





COLORED MARKER

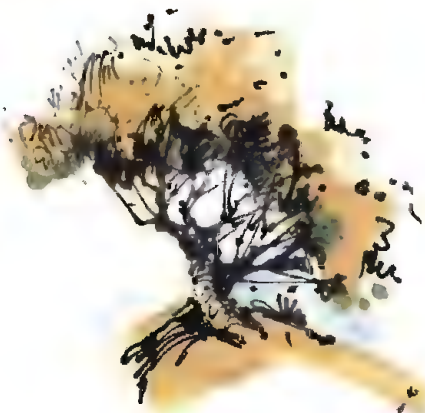
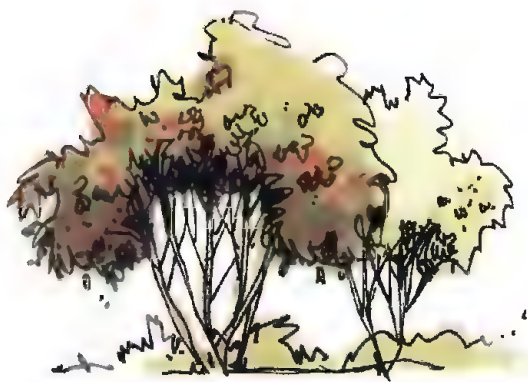


COLORED PENCIL



WATERCOLOR





FINE AND MEDIUM TIP PENS  
COLORED FELT MARKERS



WATERCOLOR.



WATERCOLOR



COLORER MARKER



# 9

## SKETCH PORTFOLIO



MOLDE, NORWAY



MARKER

BOULEVARD  
ST. GERMAIN DE PRIX  
PARIS 81



136

COLOR PENCIL

THE SPANISH STEPS  
ROME ITALY '81





WATERCOLOR

MARTIN



PARIS, FRANCE

CH 137



WATERCOLOR ON SUMI PAPER

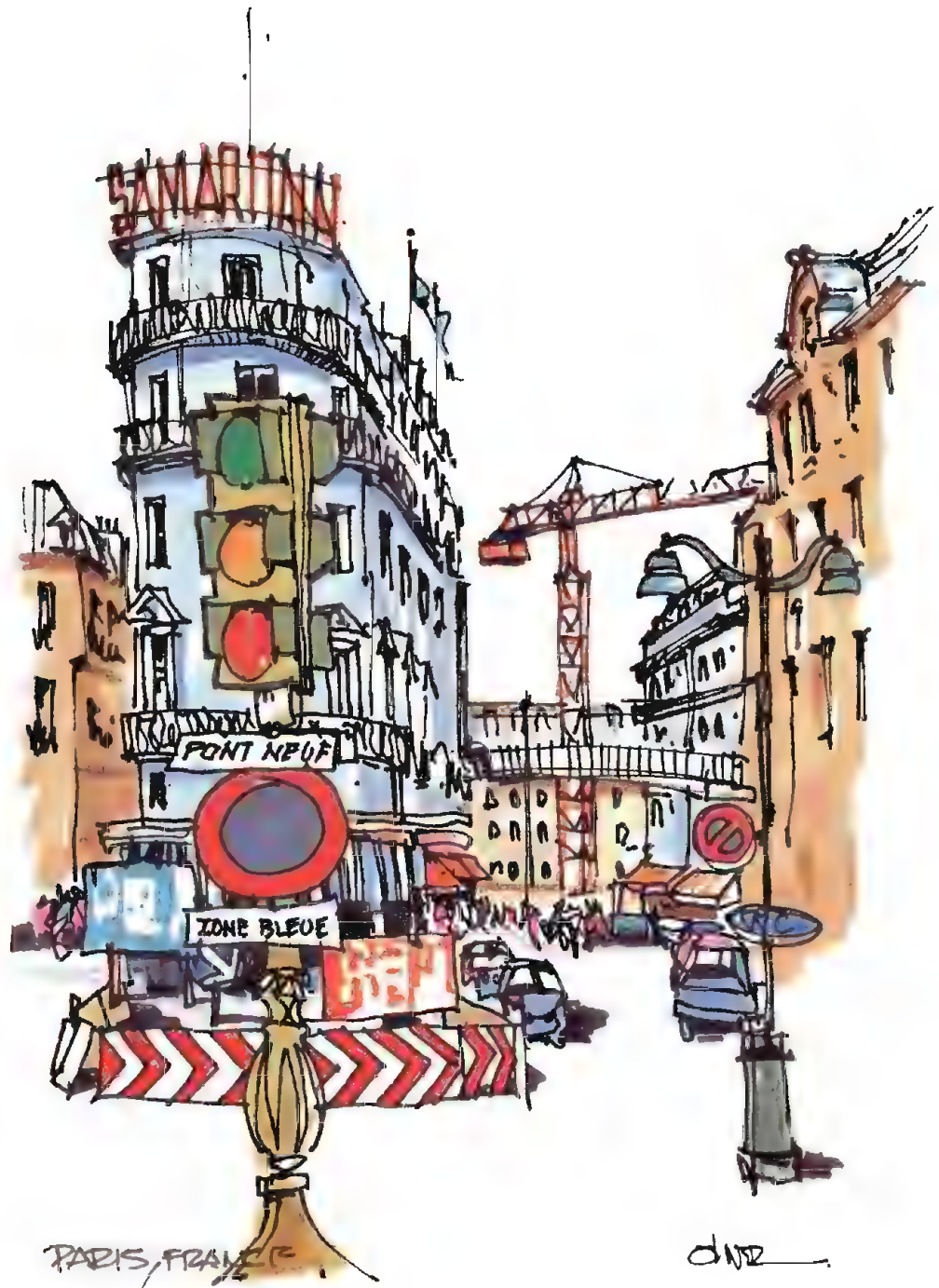


WATERCOLOR.





K40



PARIS, FRANCE

MARKER



WATERCOLOR.

PARIS, FRANCE.



MARKER ON SUMI PAPER

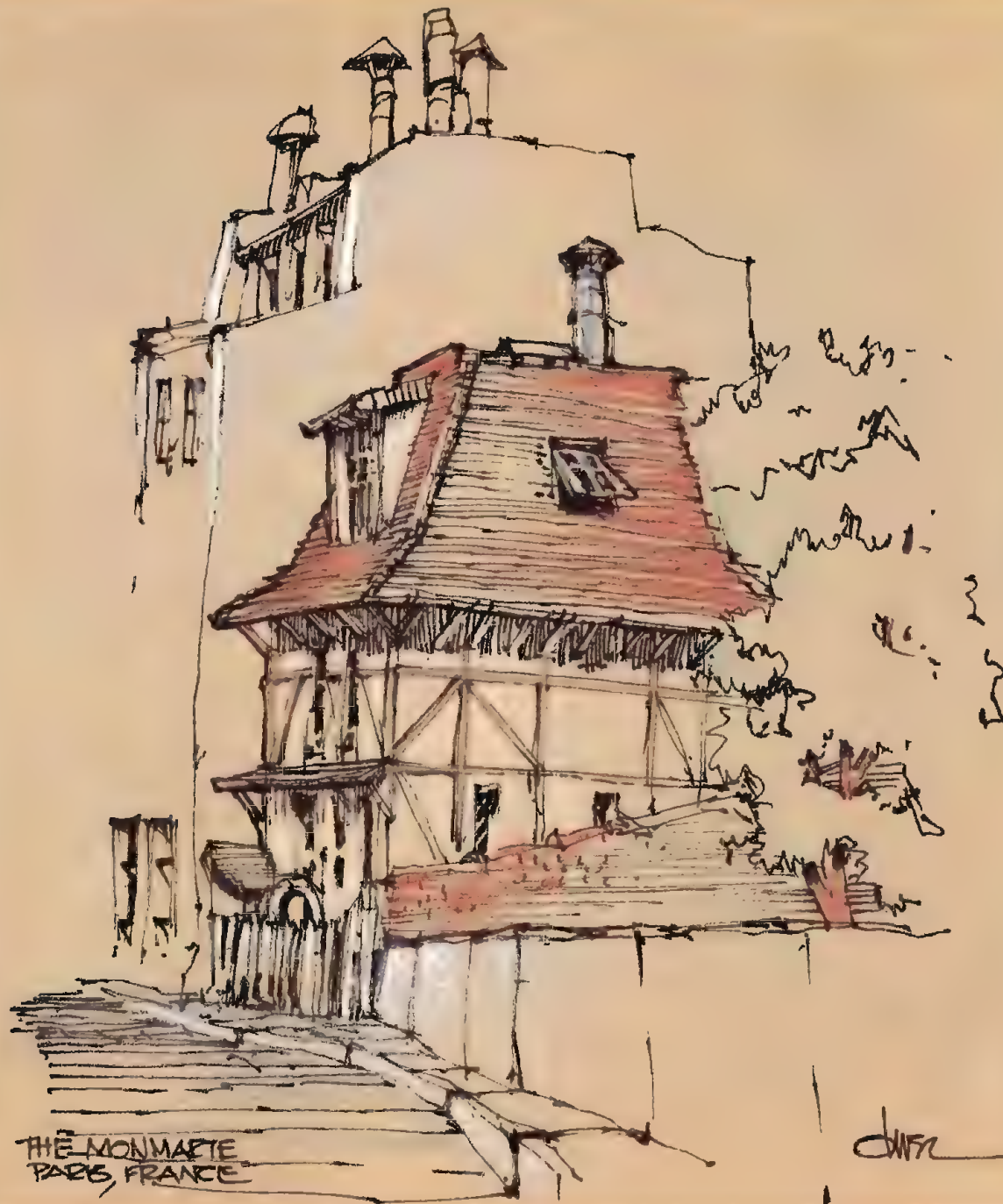


COLORLED PENCIL ON SUMI PAPER



COLORED PENCIL





THE MONMARTRE  
PARIS, FRANCE

COLORLED PENCIL



PALAZZO VECCHIO  
FLORENCE, ITALY

MARKER



SIENNA, ITALY





SANTA MARIA DELLA SALUTE  
VENICE, ITALY '81

WATERCOLOR.



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## THE SKETCH IN COLOR

Robert S. Oliver

New colored pens, points, markers, and pencils now on the market allow you to add a vivid dimension to your sketches. Starting with the traditional black line sketch, done with a variety of pens and points, professional artist Robert Oliver demonstrates how to achieve a variety of effects by adding color media to different surfaces.

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Among the specific topics covered are –

- colored markers
- colored pencils
- thumbnail sketches
- figures
- watercolor
- mixed media
- landscapes
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Step-by-step instructions on fundamentals such as perspective, composition, shades and shadows, and tones and textures help you sharpen your sketching skills. *The Sketch in Color* is an essential guide for anyone who wants to add life to their sketches.

### About the Author

**Robert S. Oliver** is a professional artist and author of *The Sketch*, published by Van Nostrand Reinhold. His paintings have won many awards and are represented in private collections across the nation. Professor Oliver teaches architectural graphic communications and architectural design at Arizona State University. He is a member of The American Institute of Architects.